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The Introduction
of
Classical Metres into Italian Poetry,
and their development
to the beginning of the Nineteenth Century.

by
Arthur H. Baxter.

Dissertation
Presented to the Board of University Studies
of the Johns Hopkins University
for the degree of Doctor of Philosophy.

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Prefatory Note.

The material for this Dissertation was collected chiefly in the libraries of Florence, Italy, and especially in the Magliabecchiana, or Biblioteca Nazionale. The book Versi, et Regole de la Nuova Poesia Toscana,¹ of which only two copies exist, was sent to me from the Biblioteca Nazionale Centrale Vittorio Emanuele in Rome. Later it was found that another copy existed in Florence. Mazzoleni's Rime Oneste² was procured for me by Loescher of Florence, who obtained it by advertising in the press.

¹ Cf. p. 11 of this Dissert.

² Cf. p. 129 of this Dissert.

List of Abbreviations.

- Atanagi, De le Rime: = De le Rime di diversi nobili poeti toscani, Venezia, 1565.
- Caroucci, Poesia Barb.: = La Poesia Barbara nei secoli XV^o e XVI^o, Bologna, 1881.
- Carducci, Odi Barb.: = Le Odi Barbare, Bologna, 1877.
- Carducci, Lirici: = Lirici del Secolo XVIII., Firenze, 1871.
- Casini, Forme Met.: = Le Forme Metriche italiane, Firenze, 1890.
- Crescimbeni, L'istoria: = L'istoria della Volgar Poesia, Venezia, 1731.
- Falconi, Due Saggi: = Due Saggi Critici, etc., Torino-Roma, 1885.
- Pantoni, Poesie: = Poesie di Giovanni Pantoni, fra gli Arcadi Labindo, Italia, 1823.
- Fornaciari, Dis. Stor.: = Disegno storico della letteratura italiana, etc., Firenze, 1894.
- Fraccaroli, D'una Teoria: = D'una teoria razionale di metrica italiana, Torino, 1887.
- Gaspary, Storia: = Storia della Letteratura Italiana, Torino, 1891.
- Giorn. Stor.: = Giornale Storico.
- Literaturblatt: = Literaturblatt für Germanische und romanische Philologie, Heilbronn, 1882.
- Nuova Antol.: = Nuova Antologia di Scienze, lettere ed arti, Roma.
- Schiller, - Metri Lirici: = I Metri Lirici di Giazio, etc. trad. di E. Martini, Torino, 1896.

Stampini, XIX. Liriche: — Commento metrico a XIX. Liriche
di Orazio, etc., Torino, 1896.

Stampini, Odi Barb. di Carducci: — Le Odi Barbare di G.
Carducci, e la Metrica Latina, Torino, 1901.

Versi, et Regole: Versi, et Regole de la Nuova Poesia
Toscana, Roma, 1539.

The Introduction
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Classical Metres into Italian Poetry,
and their development
(to the beginning of the Nineteenth Century).

-:-

Introduction.

The great interest which has been manifested during the last twenty years in all questions regarding the imitation in Italian of classical metres, was aroused in the year 1877 by the publication of Giosuè Carducci's Le Odi Barbare.¹ In August of that year Adolfo Borgognoni wrote in the Nuova Antologia² an article entitled, "Le Odi Barbare di Giosuè Carducci." This article of eleven pages, though somewhat cursory and superficial, gives a review of the authors who preceded Carducci in Italian adaptations of classical metres,³ and adds a few pages⁴ of discussion as to whether the Italian language is quantitative or not, and whether it really possesses dactyls, spondaes, trochees, coriambi and other feet, as such. Although the classical poems of the authors mentioned by Borgognoni in his article

¹ Odi Barbare di Giosuè Carducci (Enotrio Romano) Quinta edizione, col ritratto dell' autore, Bologna, Nicola Zanichelli, 1887, in-12o, pp. 208.

² Cf. Nuova Antol., Seconda Serie, 1877, Vol. V., fasc. 8, agosto, pp. 917-928.

³ Cf. loc. cit., pp. 917-924.

⁴ Cf. loc. cit., pp. 925-928.

have since been thoroughly studied, they were little known at the time that Borgognoni wrote. His paper, therefore, shows considerable research, and served as a guide for future studies.

In 1878 Giuseppe Chiarini wrote¹ an article of thirty-three pages in the Nuova Antologia, entitled "La Nuova Metrica nella Poesia Italiana." This very able and interesting paper (in which more references to books are given than is customary in the Nuova Antologia) is divided into six parts. In the first three parts² the author discusses the scientific side of the imitation of classical poems, and studies quantity and accent in Greek and Latin poetry. In the third section³ he treats the various modes of imitating classical verses either by quantity or accent.

The fourth division⁴ is devoted to an account of early attempts in France to make imitations of ancient metres, and section five⁵ contains an account of similar attempts in England and in Germany. Part six⁶ discusses the new features which Carducci has introduced into his classical imitations by his Odi Barbare, and Chiarini closes the article by treating in turn Carducci's hexameters, Sapphic

¹ Cf. Nuova Antol., Seconda Serie, 1878, Vol. VIII., fasc. 7, aprile, (pp. 463-496.)

² Ibid., pp. 463-476.

³ Ibid., pp. 472-476.

⁴ Ibid., pp. 476-482.

⁵ Ibid., pp. 482-488.

⁶ Ibid., pp. 488-489.

and Alcaic odes.

In the same year (1878) another article appeared in the Nuova Antologia,¹ written by Domenico Gnoli and entitled, "Vecchie Odi Barbare e traduttori di Orazio."

This paper, of fifteen pages, brings up some new names of imitators of classical poems during the seventeenth century. After discussing the poems of Claudio Tolomei and his school,² and the Alcaic odes of Chiabrera and Atanari,³ Gnoli considers some writers of the seventeenth century, namely, Bernardo Filippino, Paolo Abriani, Girolamo del Buono⁴ and other poets little known in modern times until Gnoli drew attention to them.

In the following year (1879) Domenico Gnoli published his Odi Tiberine,⁵ a small book containing twenty-four poems, many of which are imitated from classical models. The book has been highly spoken of in several journals.⁶

1 Cf. Nuova Antol., Seconda Serie, 1878, Vol. XII., fasc. 24, 15 dicembre, pp. 692-707.

2 Ibid., pp. 692-695.

3 Ibid., pp. 695-696.

4 Ibid., pp. 697-704.

5 Cf. Odi Tiberine, Roma e Torino, Ermanno Loescher, 1879, 1 vol. in-12o, pp. 126, preface, pp. 1-7.

6 Cf. Nuova Antol., Seconda Serie, 1879, Vol. XVIII., fasc. 17, 1 settembre, p. 151.

Cf. also Nuova Antol., Seconda Serie, 1885, Vol. XLIX., fasc. 4, 15 febr., p. 772. Nuove Odi Tiberine, di D. Gnoli, Roma, Loescher, 1885, (notice of one page.)

In 1880, Ferdinando Santini wrote in the Nuova Antologica an article entitled, "Teodoro Mommsen e l'ode sapphica in Italia." In this paper, which is somewhat polemical against Mommsen, the author takes exception to the German scholar's statement that German is more suited than Italian to imitations of classical poems. Santini studies the metre and accentuation of the Latin Sapphic line,² discusses Fantoni's and Carducci's imitation of this ode,³ and concludes by denying Mommsen's assertion that the Italian language is not rich in the possession of true spondees.

It was in 1881 that Carducci published a collection of Italian classical poems under the title La Poesia Barbarica nei secoli XVI e XVII.⁴ The part of this work which deals with the fifteenth century is naturally much the shorter, and contains the poems of only four writers; namely, Leon Battista Alberti, Leonardo Dati, Ludovico Ariosto and Bernardo Tasso.

Of these poets the two latter may be said to belong more to the sixteenth century.⁵

¹ Cf. Nuova Antol., Seconda Serie, 1880, Vol. XX., fasc. 5, 15 aprile, pp. 640-649.

² Ibid., pp. 642-6.

³ Ibid., p. 642.

⁴ Cf. La Poesia Barbarica nei secoli XVI e XVII, a cura di Giosue Carducci, Bologna, Niccolò Zanichelli, 1881, in-8o grande, pp. IV., 476.

⁵ The date of Ludovico Ariosto is 1474-1533.

" " " Bernardo Tasso " 1493-1569.

Practically, therefore, we may say that Carducci's book treats of the sixteenth century, although it contains the poems of Campanella who may be said to belong to the seventeenth century.¹ Gnoli reviewed this book in the Nuova Antologia in 1881,² and bestowed great praise upon it, saying that no one could have done the work better than, or even as well as, Carducci. Gnoli observes³ that while considerable attention had been paid in other countries to classical metres, little heed had been given to them in Italy, a country which was practically the birth-place of these poetic forms. It was Carducci who drew attention to them. Before the publication of the material collected by him, scholars were either in total ignorance of the movement to restore Latin metre in Italian poetry, or could have cited, at most, the names of Alberti and Tulloni. Most people are unaware that from the fifteenth century to the present day, the history of classical poetry in Italian can be traced almost without a break.

In making his collection, Carducci reproduced in its entirety the book published in the year 1539, entitled,

1 The date of Tommaso Campanella is 1560-1639.

2 Cf. Nuova Antol., Seconda Serie, 1881, Vol. XXVIII., fasc. 15, 1 agosto, pp. 377-389.

3 loc. cit., p. 377.

Versi, et Regole de la Nuova Poesia Toscana,¹ the "nuova poesia" here mentioned being, of course, the imitation of classical metres. Besides making public property of this rare edition (of which only two copies exist) Carducci, and the scholars who assisted him, explored many Italian libraries, putting together a wonderfully complete collection of Italian imitations of classical poems, and one which must be of incalculable value to any one studying this subject.

In his article on this book, Gnoli discusses² various attempts on the part of authors such as Ariosto, Alamanni, Patrizio and Baldi, (all mentioned in Carducci's book), to introduce into Italian poetry new metres founded more or less on classical models, which attempts will be discussed later on in the dissertation here presented.

In the same year (1881), Ettore Stampini published his Commento metrico a XIX. Odi di Orazio Flacco.³ This book was reviewed in the Nuova Antologia.⁴ By its means Stampini has greatly simplified the study of classical metres,

1 Cf. Versi, et Regole de la Nuova Poesia Toscana, Romae, MDXXIX., in-8°. For a fuller title cf. p. of this Dissert.

2 Cf. Nuova Antol., loc. cit., pp. 380, 381, 386, 388-7.

3 Cf. Commento metrico a XIX. Odi di Orazio Flacco, di metro rispettivamente diverso, col testo relativo, ecc., pel Dottor Ettore Stampini, Torino, Loescher, 1881, 1 vol., in-8°, pp. XI., 60.

4 Cf. Nuova Antol., Seconda Serie, 1881, Vol. XXVI., fasc. 7, 1 aprile, p. 527.

which is an important one, and especially so in the case of the poet Horace, where a knowledge of metres contributes so greatly to an appreciation of the poet's Odes. Stampini takes up nineteen odes of Horace, each one serving as the model of a different metre. Each ode is preceded by a short description of the metre, and all irregularities are commented upon in notes. This book is especially useful to a beginner, (in that the arses are marked in every verse of every ode), and is mentioned here merely as being a most useful and reliable book of reference when treating of the imitations in Italian of the Odes of Horace.

Another edition,¹ still called the first edition, was issued in 1881, was reviewed in the *Nuova Antologia*,² and in 1890 a second edition was published with the original title.³

In the same year as the publication of the first edition of his *Commento metrico*, (namely, 1881), Stampini

¹ Cf. *Commento metrico a XV. Odi di Orazio Flacco di metro rispettivamente diverso col testo relativo conforme alle migliori edizioni*, per Dott. Ettore Stampini, libero docente di Letteratura latina nelle R. Università di Torino; Torino, Ermanno Loescher, 1881, 1 vol., in-8°, pp. XI., 60.

² Cf. *Nuova Antol.*, Seconda Serie, 1881, Vol. XXVII., fasc. II., 1 giugno, p. 557.

³ Cf. *Commento metrico a XIX. liriche di Orazio, di metro rispettivamente diverso col testo relativo conforme alle migliori edizioni*, per Ettore Stampini, seconda edizione interamente rifatta ed ampliata, Torino, Ermanno Loescher, 1890, 1 vol., in-8°, pp. XI., 64.

published another book¹ on the subject of Carducci's Odi Barbare. In this book, which was well spoken of in the Nuova Antologia,² Stampini seeks to establish how far ancient metres convey to modern readers a metrical sound capable of reproduction in modern Italian. He rejects the efficacy of the quantity of syllables in the modern imitation of such metres, but allows in great measure the usefulness of verse-accent. Ancient metres may be read according to their word-accent or according to their arsis and thesis; that is, verse-accent. Stampini takes up systematically the ancient metres, and shows which can be reproduced to advantage in Italian when read according to their word-accent, and which, when read according to arsis and thesis. The author has a good command of his subject, and the book is of great assistance to anyone desiring to study the reproduction of classical metres in Italian.

Two years later, (1883), Felice Cavallotti wrote his book Anticaglie.³ In the part of this volume entitled, "Del Verismo e della Nova Metrica,"⁴ Cavallotti discusses

1 Cf. Le Odi Barbare di G. Carducci e la metrica latina, studio comparativo del Dottor Ettore Stampini, seconda edizione, Torino, Loescher, 1881, 1 vol., in-8° grande, pp. XVI., 70.

2 Cf. Nuova Antol., Seconda Serie, 1881, Vol. XXVI., fasc. 2, 1 aprile, p. 527.

3 Cf. Anticaglie, di Felice Cavallotti, terza edizione, Roma, tipog. del Senato, 1879, in-8° grande, pp. 316.

4 Cf. op. cit., pp. 5-120. The pages of this portion of Anticaglie, interesting to us, are pp. 64-120.

in a light, often bantering, strain the various methods of imitating classical poetry, the opinions expressed by different critics concerning them, the odes of Carducci and his imitators at the present day.

Cavallotti made also several excellent imitations of the Sapphic, the Alcaic and the Asclepiadean odes.¹

In the same year (1883), Domenico Gnoli published his Studi Letterari, a volume containing among many other articles the two comprised in the Nuova Antologia which have already been mentioned.²

In 1884, Tommaso Casini published Le Forme metriche italiane.³ This short but excellent treatise on Italian versification devotes fifteen pages⁴ to "La poesia metrica" and discusses in turn, giving instances of each metre, the hexameter, the elegiac distich, the Sapphic, Alcaic, Asclepiadean odes, and the Archilochian metre.

Casini's book was very favorably commented upon in the Giornale Storico.⁵

In 1885, appeared Luigi Falconi's Metrica classica e

¹ Cf. op. cit., pp. 215-225 and pp. 262-283.

² Cf. pp. LX-XI of this Introd.

³ Le Forme metriche italiane, notizia ad uso delle scuole classiche, di Tommaso Casini, Firenze, G. C. Sansoni, 1884, in-12o, pp. VIII., 112.

⁴ Cf. op. cit., pp. 91-105.

⁵ Cf. Giorn. Stor., 1884, Vol. III., p. 285.

Metrica Barbara? L'Esametro latino e il verso sillabico italiano.¹ This is a treatise of eighty-two octavo pages, the first part of it occupying twenty-one pages. This section is the more general of the two into which the book is divided, and it discusses among other questions the two following: (a) the different methods of imitating classical metres in Italian; (b) the confusion arising from the imitation of Latin quantitative verse when it is read according to word-accent. Part II. is more technical, and makes an exhaustive study of the different forms and caesurae of the Latin hexameter.

In 1895, Rodolfo Benier, while discussing the poems of Galeotto del Carretto in the Giornale Storico,² entered into an investigation of the fact as to who was the first imitator of the Sapphic ode in Italian.

In 1886, Angelo Solerti wrote his Manuale di Metrica classica italiana.³ This is a text-book of versification, and gives Greek and Latin examples of the various metres as well as their Italian imitations. Of this book, the

¹ Cf. Metrica classica e Metrica Barbara? L'Esametro latino e il verso sillabico italiano. Due Saggi critici. del Dr. Ote Luigi Falconi, Torino-Roma, Ermanno Loescher, 1885, in-8o grande, pp. VIII., 82.

² Cf. Giorn. Stor., 1895, Vol. VI., pp. 243-4.

³ Cf. Manuale di Metrica classica italiana ad accento ritmico, di Angelo Solerti, Torino, Ermanno Loescher, 1886, in-8o grande, pp. 104, introduction pp. 7-23.

part most interesting to us is the introduction which deals with the various methods of reproducing classical poetry in Italian.

In 1887 was published Angelo Solerti's Le Odi di Giovanni Fantoni (Labindo.),¹ a poet of the eighteenth century who wrote four books of odes in imitation of Horace. This book which was favorably mentioned in the Giornale Storico,² is a modern and improved edition of Fantoni's odes which were published in 1823.³ Solerti begins with an account of the life of Fantoni,⁴ and follows this by an article on the poet's imitations of classical poems.⁵ This is succeeded by a list of the metres adopted by the poet and by a list of his works.⁶ Then follow the four books of the odes of Fantoni,⁷ each book having an appendix of notes.

In the same year (1887), Dott. Alberto Aldini published La Lirica nel Chiabrera,⁸ a small book of fifty-three (160) pages, of which five pages are given up to an

¹ Cf. Giovanni Fantoni. (Labindo) Le Odi, con prefazione e note di Angelo Solerti, Torino, C. Triverio, 1887, in-8°, pp. XXVIII., 328.

² Cf. Giorn. Stor., 1887, Vol. X., p. 280.

³ Cf. Poesie di Giovanni Fantoni fra gli Arcadi Labindo, Italia, 1823, 3 vols., in-8° grande, pp. IV., 386, 311, 328.

⁴ Cf. Solerti, op. cit., pp. III.- XLVII.

⁵ Ibid., pp. LI.-LXXV.

⁶ Ibid., pp. LXXIX.- XCVIII.

⁷ Ibid., pp. 100-321.

⁸ Cf. La Lirica nel Chiabrera, del dott. Alberto Aldini,

account of the part which the poet Chiabrera took, in the seventeenth century, in the imitation of classical poems. This work was reviewed in the following year in the Giornale Storico.¹

In 1887, Giuseppe Fraccaroli wrote D'una teoria razionale di metrica italiana.² This book is a very thorough study of Italian versification. In the portion entitled "Altri tentativi di versi del genere giambico,"³ Fraccaroli mentions the attempted innovations in metre of Patrizio and Baldi, which were included by Carducci in his collection of Poesia Barbara.

Concerning the book of Solerti on the odes of Fantoni, mentioned above,⁴ Giosue Carducci wrote a short article in the Nuova Antologia in 1888⁵ entitled, "A proposito di una recente edizione delle Odi Giovanni Fantoni." The article is dated 31st December, 1887, and in it Carducci promises to write more concerning Fantoni. This promise Carducci kept in the following year (1889), when he wrote in the

(cont'd) Livorno, Francesco Vigo, 1887, in-16o, pp. 53.

¹ Cf. Giorn. Stor., 1888, Vol. X., pp. 432 and 442.

² Cf. D'una teoria razionale di metrica italiana, di Giuseppe Fraccaroli, Torino, Ermanno Loescher, 1887, in-8^o grande, pp. 128, preface pp. 1-8.

³ Cf. Fraccaroli, op. cit., pp. 119-121.

⁴ Cf. p. XVII of this Introduction.

⁵ Cf. Nuova Antol., Terza Serie, 1889, Vol. XIX., fasc. 1, 1 genn. pp. 5-20.

Nuova Antologia¹ an article with the title "Dr Giacobino in formatione." Under this indefinite title Carucci refers to Giovanni Fantoni, and gives some account of the life and character of the poet, and makes brief extracts from his poems.

In 1890 was published E. Martini's translation of E. Schiller's I metri lirici di Orazio secondo i risultati della metrica moderna,² a useful and very exact book of reference for a student of the imitations of Horatian metres.

In 1894, Guido Mazzoni wrote an article in the Atti e memorie della R. Accademia di Padova entitled "Per la Storia della strofe saffica in Italia."³ This article of nine pages, is mostly dedicated to an account of the Sapphic odes of one Antonio Giordani, a hitherto obscure poet of the seventeenth century, who had not previously been included in the list of imitators of classical poems.

It will readily be seen from the foregoing, that most

1 Cf. Nuova Antol., Terza Serie, 1889, Vol. XIX., fasc. 1, 1 gennaio, pp. 5-20.

2 Cf. I metri lirici di Orazio secondo i risultati della metrica moderna, etc., di E. Schiller, traduzione autorizzata dalla 2a edizione tedesca di E. Martini, seconda edizione, Torino, Carlo Clausen, 1896, in-120, pp. 48.

3 Cf. Atti e Memorie della R. Accademia di Scienze lettere ad arti in Padova, Anno CCXCV., 1893-94, Nuova Serie, Vol. XI., Dispensa IV., Padova, tip. Gior. Battista Randi, 1894, in-80 grande, pp. 279-289.

Cf. also Giorn. Stor., 1895, Vol. XXV., p. 176, bottom, where there is a ref. to Atti e Memorie, etc.

writers up to to-day in this field have taken up separate portions of the subject which forms the title of the present monograph. Few writers have occupied themselves with a review of the material itself, with the exception of Carducci in his Poesia Barbarica nei secoli XV^o e XVI^o,¹ and even Carducci has only collected the classical imitations of two centuries. Thus, Cavallotti in his Anticaglie² discusses principally the imitations of Carducci and of the present school of poets, treats of the Sapphic and Alcaic odes, and imitates them in Italian. Falconi limits himself³ to a study of the hexameter, and Solerti writes first a manual of classical metres and then publishes the poems of a single author, Fantoni. Similarly, Alzini writes about Chiabrera,⁴ and Mazzoni makes a study of the history of the Sapphic strophe.⁵

In the following dissertation it is my purpose to take a general survey of the development of the imitation of classical metres in Italian poetry from its origin in the fifteenth century, as far as the beginning of the nineteenth century. I shall trace, as far as possible, the first

1 Cf. p. X of this Introduction.

2 Ibid., p. XIV

3 Ibid., p. XV

4 Ibid., p. XVI

5 Ibid., p. XVII

occurrence of new metres, and reproduce a part, or the whole, of such imitations as are the first of their kind, and any others which may afford points of interest.

I shall endeavor to show the successive spread and restriction of the movement, and shall add any biographical or historical data pertinent to the author or to the period treated. A short summary will follow each century, and at the end will be added a chapter discussing the various methods adopted by poets who have tried to restore classical metres in Italian poetry.

The Introduction into Italian poetry
of classical metres,
and their development, up to the middle
of the nineteenth century.

-1-

The Fifteenth Century.

The revival of general interest in the study of classical metres in Italian poetry occurred in the year 1877 when Carducci published the Odi Barbare.

In August of that year Adolfo Borzognoni wrote in the Nuova Antologia the first article which had till that time appeared, in that Journal, on the subject of classical metres in Italian poetry.¹ Both he and subsequent writers unite in saying that the first writer who attempted to introduce classical metres into Italian poetry was that singular genius, Leon Battista Alberti (1407-1472),² whose ef-

¹ Cf. Nuova Antol., Seconda Serie, 1877, Vol.V., fasc.8, pp. 917-928.

² For the date of Alberti, cf. Storia della Letteratura Italiana, di Adolfo Gaspary, etc., 2 vols., Torino, Loescher, 1891, p.175, cf. also Giornale Storico, etc., 1883, I., p.160, where there is a reference to Giornale ligustico di archeologia, storia e letteratura. Anno IX., fasc. 5^o. A.Neri, "La nascita di Leon Battista Alberti." The author supposes that Alberti was born in Genoa at the end of 1407 or at the beginning of 1408, "da legame illegittimo, sanato poi con le nozze," cf. ibid., 1883, II., p.153. The date of L. B. Alberti's birth is given here by G. Scipione Scipioni as 1410, cf. ibid., 1887, X., p.255, Notice by G. Scipione Scipioni of Girolamo Mancini's Nuovi documenti e notizie sulla vita e sugli scritti di Leon Battista Alberti.

forts, however, found neither praisers nor imitators.

Since Borgognoni other scholars have spoken of Alberti as an imitator of classical metres.

Domenico Gnoli in 1881 said that at the head of this new poetical venture was one of the most famous men of the Renaissance, Leon Battista Alberti, who produced some hexameters, and an elegiac distich which from a poetical point of view leave much to be desired.

Casini in his book, Le forme metriche italiane, mentions Alberti and Leonardo Dati as the inventors of this new style of Italian poetry.¹

Gaspari² states that Alberti's verses were written on the occasion of a competition for a poetical prize. The competition took place in Florence on the 22d. of October 1441, in the cathedral, in the presence of the Signoria, the archbishop, the Venetian ambassador, many prelates and

(cont'd) (Estratto dall' Arch. storico ital., serie IV., t. XIX.)

Firenze, Cellini, 1887, (80, pp. 70.)

cf. ibid., 1891, XVIII., p. Scipione Scipioni, "L'anno della nascita di Leon Battista Alberti." Scipioni supposes that Alberti was born in 1406 or 1407.

¹ cf. Le forme metriche italiane, notizia ad uso delle scuole classiche, di Tommaso Casini, 2^a edizione, rifatta e migliorata, Firenze, G. C. Sansoni, editore, 1890, (120, pp. VIII. - 112) on p. 91.

cf. notice (2pp.) in Giorn. Stor., 1884, III., p. 268, Tommaso Casini, Notizia sulle forme metriche italiane, Firenze, G. C. Sansoni, 1884, (120, pp. VIII., 112.)

² cf. Gaspari, Storia, II., p. 174.

a large gathering of people. On the same page Gaspari says that another competitor; namely, Leonardo di Pietro Dati, "the writer who annotated Palmieri's Città di vita, was seized with the idea of adapting ancient metres to the Italian tongue. This attempt can easily be understood when the enthusiasm which was then dominant for all classical subjects is taken into consideration. Dati wrote a part of his poem in hexameters, and another part in the Sapphic metre.¹

Alberti himself submitted for competition his dialogue "Dell' Amicizia," that is, the fourth book of his Famiglia, and also a poem consisting of sixteen Italian hexameters. While these were certainly the first attempts to apply classical metres to Italian poetry, they were also the least successful, and naturally so, since they adhered too closely to their models." Dati and Alberti," continues Gaspari, "did practically nothing else but apply the quantity of Latin words to corresponding Italian words, without taking into account the change of sounds.

Thus they produced verses of which the measure must be sought in another tongue.

Vornaciari in his Disegno Storico della Letteratura

¹cf. T. Casini, op. cit., p. 97. Casini also declares that L. Dati was the first to make use of the Sapphic metre in Italian.

On this subject cf. pp. 49-50 of this Dissert.

italiana,¹ mentions this literary competition, and adds that it was arranged by the officers of the "studio fiorentino" at the instigation of Alberti, that the prize was a crown of silver, and that the subject was to be "True Friendship" (la vera amicizia.)²

Ludovico Ariosto (1474-1533)³ should be mentioned here before passing on to discuss the spread of classical metres in Italian during the sixteenth century, under Claudio Tolomei.

Ariosto's poems which form the prologues of his two comedies, Il Negromante and La Cassaria are, as Groli states,⁴ merely Italian hendecasyllabic lines, unrhymed,

¹ Cf. Disegno storico della letteratura italiana dall'origine fino ai nostri tempi, del Prof. Raffaello Fornaciari, in Firenze, G. C. Sansoni, editore, 1894, - in 2^o, pp. VI., 390, on p. 87.

² The poems mentioned of Alberti and Dati will be found in the Appendix to this Dissert., Nos. I., p. 161 and II., p. 162. They are taken from La Poesia Barbara nei secoli XV.^o e XVI.^o a cura di Giosuè Carducci, Bologna, Nicola Zanichelli, 1881, (8^o pp. IV., 476), on pp. 3, 4, 17.

Cf. also T. Casini, op. cit., pp. 92-93.

³ Cf. Carducci, Poesia Barb., date (1474-1533) on p. 23. Cf. also Caspari, Storia, etc., II. (part 2), birth (1474), p. 68; death (1533), p. 82.

⁴ Cf. Nuova Antol., Seconda Serie, 1861, XXVIII., p. 360. Cf. also Casini, Forme met., p. 78, § 5.

and with a proparoxyton at the close of each line. Gnoli, however, praises Carducci for introducing these poems into his collection, adding that Carducci shows thereby his intention of including in the collection every deviation which was made in Italian metre with the object of bringing such metre closer to the classical model.

Gaspary¹ is of the same opinion as Gnoli on this point, and adds that the unrhymed hendecasyllabic line ending in a proparoxyton, a verse, therefore, of twelve syllables, seemed to be the most exact form of reproducing the Iambic trimetre of the ancient models.

In this imitation Ariosto was followed by some writers, but opposed by others, and the metre was later abandoned.

Like Ariosto, Bernardo Tasso (1493-1569)² also attempted to introduce some novelty into the hendecasyllabic line.³ He sought to invent a form of verse which should possess the advantages of the Latin hexameter, for rhymes recurring regularly compel the thought also to act in regular and therefore monotonous periods. Tasso did not care to omit the rhyme altogether, so he formed a complicated

¹ Cf. Gaspary, op. cit., Vol. II., part 2, pp. 73-4.

² Cf. Gaspary, Storia, II., part 2, birth (1493), p. 192, death (4 Sept. 1569), p. 198.

³ Cf. Gaspary, op. cit. II., part 2, p. 135.

system of hendecasyllabic lines which were connected by rhyme only in every fifth line. (A E C B A D E C F E D ? H F . . .) . . .

In this metre he wrote only the "Epitalamio per il duca Federigo di Mantova", and the first of his Eclogues, and later the scheme of the metre was modified, so that the rhyme occurred in every three verses.

From the selection of this poem, given in the Appendix,¹ it will be seen that the rhymes occur at intervals of from two to five lines. Thus, the word "christalli" is rhymed with the fifth line beneath it, the word "velo" with the second line below it, "Himenae" with the fifth, "giorno" with the fifth, and "sereno" with the third line beneath it.

Bernardo Tasso also wrote some fifty odes with lines shorter than those of the canzone, and with imitations from Horace.² "L'ode oraziana," says Gaspari,³ "Bernardo Tasso la rende semplicemente per mezzo di strofe brevi e non divise, ma rimate; segue però in altri il suo modello romano . . ."

¹ Cf. Appendix No. III., p. 162

² Cf. Fornaciari, op. cit., p. 105.

³ Cf. Gaspari, op. cit., II., part 2, p. 135.

Summary of the Poems
written in imitation of classical metres
during the fifteenth century.

-:-

The introduction of classical metres into Italian poetry took place in the year 1441. Leon Battista Alberti was the first to reproduce the hexameter and the elegiac distich. Leonardo Dati introduced an imitation of the Sapphic ode in the same year. Luiovico Ariosto invented the unrhymed hendecasyllabic with a final proparoxyton, while Bernardo Tasso attempted to introduce a new system of hendecasyllabics in which the rhyme occurred as far apart as every fifth verse.

Table of poems of the fifteenth century.

-:-

Instances of Elegiac metre	1
Hexameters	3
Hendecasyllabic verse ending with a proparoxyton	2
Sapphic ode	1
Other metres	1

The Sixteenth Century.

In the sixteenth century a second and more extensive attempt was made to introduce classical metres into Italian verse. This movement was at once the most radical and the most collective attempt ever made in Italy to introduce a change in literature, and the movement extended to all the literary men of this country.¹

The cause of the origin of this innovation was a feeling of opposition, or rivalry, to the school of Bembo. Bembo's style was essentially one of imitation. Cicero was his model in writing Latin prose, Boccaccio in Italian prose, and Petrarca in Italian verse. Bembo's art was exclusively formal, and little or no attention was paid by him to matter or content.

Bembo's influence was very great, and he was considered the centre of the literary stage of his time.² In opposition to Bembo's school arose Niccolò Franco, beneventano, (1505-1569)³ and Claudio Tolomei with his imitations from classical metres.

¹ Cf. Gnoli, in *Nuova Antol.*, Seconda serie, 1891, XXVIII., p. 382, top.

² Cf. Gaspary, *op. cit.*, II., part 2, pp.63, 67.

³ Cf. Gaspary, *op. cit.*, II., part 2, p.162.
Also Fornaciari, *op. cit.* p.138. Niccolò Franco was one of the poets who, following in the footsteps of Pietro Aretino, ridiculed the School of Bembo for imitating Petrarca.

The approximate date of Claudio Tolomei is well established. Carducci gives it as 1492-1554.¹ Fornaciari differs slightly from Carducci, giving the years 1492-1551.² Claudio Tolomei was prominent in literary circles, and had already instituted the Accademia della Virtù. In 1538 he founded in Rome the Accademia della Nuova Poesia, a society before which only poems imitated from classical metres were allowed to be read.³

¹ Cf. Carducci, Poesia Barb., p.33.

² Cf. Fornaciari, op. cit., p.105.
Cf. also Ad. Borgognoni, Nuova Antol., Seconda serie, 1877, V., fasc. 8, agosto, p. 917.

³ Cf. Gnoli, in Nuova Antol., Seconda Serie, 1878, XII., p. 693.

Also Gnoli, ibid, 1881, XXVIII., p. 379.

The question has been raised whether Claudio Tolomei and Angelo Claudio Tolomei, the author of Lauli delle donne bolognesi, are one and the same person. Brunet (V.877) is of the opinion that they are one and the same, but it is scarcely possible that this should be the case for the following reasons:

First, with the exception of Brunet and Graesse, no other biographer records, among the works of Claudio Tolomei, the poem in praise of the women of Bologna, published in 1514.

Secondly, Claudio Tolomei in the year 1514 was only twenty-two years of age, and we have no other testimony that he spent a part of his youth in Bologna. It seems, therefore, that Claudio Tolomei and Angelo Claudio Tolomei were two different persons, and that the latter purposely denominated himself Angelo Claudio in order to be distinguished from his namesake.

On the points mentioned here cf. Giorn. Stor., 1891, XVII., p.476.

Tolomei and his followers approached the subject of the imitation of classical metres with greater insight than Leonardi Dati and Leon Battista Alberti had done before them.

The lines of their poems, says Gaspari,¹ were to be scanned according to quantity, yet not Latin but Italian quantity. The latter is not always imaginary, although indeed it does not always present such marked differences that a well-defined metre can be formed with it as a basis.

Borgognoni thus enumerates the chief members of the school of Tolomei.² "I principali seguaci del Tolomei furono, nel suo secolo, Luigi Greto, Girolamo Fracastoro, Dionigi Atanasi, Antonio Ranieri, Giulio Pieri, Giovanni Zaccarelli, Alessandro Pittolini, Fabio Benvoglianti, Pier Paolo Gualtieri, e quel Trifone Benzi"

This list is, however, very incomplete, and I here append the names of all the authors whose poems are found in

¹ Cf. Gaspari, op. cit., II., part 2, p.136.

² Cf. Nuova Antol., Seconda Serie, 1877, V., p.918.

I have noted several inaccuracies on the part of the author, or typographical errors: On p.918 of this article, Atanasi for Atanagi, Ranieri for Renieri, Giulio Pieri for Vieri, Zaccarelli instead of Zuccarelli, Pittolini, instead of Cittolini.

Versi, et Regole de la Nuova Poesia Toscana,¹ published in Rome in 1539, and printed by Antonio Blado d'Asola.²

¹ Mr. Versi, et regole de la nuova poesia toscana, Romae M.D. XXXIX. On the recto of the last sheet is written: In Roma, per Antonio Blado d'Asola, nel M.D. XXXIX del mese d'Ottobre, in-8^o.

The book is dedicated A Versignor Giovanfrancesco Valerio. This edition of 1539 is very rare. Besides the copy in the Biblioteca Nazionale in Florence, consulted by me, there is one in the Biblioteca Nazionale Centrale Vittorio Emanuele at Rome.

² For information concerning the work of Antonio Blado in Foligno and in Rome, cf. Giorn. Stor., 1884, Vol. III., p. 307 under Il Bibliofilo (Bologna), Anno V., 1884, No. 1, M. Feloci-Pulignani, "Il tipografo Antonio Blado in Foligno."

Ibid., 1894, Vol. XXIII., p. 328, G. Fumagalli, Antonio Blado, tipografo romano del sec. XVI., Memoria storico-bibliografica, Milano, Hoepli, 1893, di pp. 122.

Cf. also Nuova Antol., Terza Serie, 1893, XLVIII, fasc. 22, p. 355 - same title as above, (Fumagalli, Antonio Blado, etc.,) but published by a different editor, - Bergamo, tip. fratelli Cattaneo, 1893.

List of names of authors who contributed to
Versi, et Regole de la nuova Poesia Toscana.

Antonio Renieri da Colle	page	A to E iii ¹
P. Pavolo Gualterio Aretino		E iv - F v
Giovanni Zuccarelli da Canapina		F vi - H iv
Giulio Vieri Senese		H v - I ii
Alessandro Cittolini da Serravalle		I ii - I vi
Bartolomeo Paganucci		k i
Gabriello Zerbo		k ii
Giovan Battista Alamanni		k iii
S. Don Diego Sansoval di Castro		k iii
Ascanio Bertini		k vi
Adriano Viventio		k vii
Lionardo Colombini		L
Christofano Romei		L i
Ottavio Brigidi		L ii
Carlo de' Marchesi		L iii
Alessandro Bovio		L iii
Mario Zephiro		L iv
Tommaso Spica Romano		M - M vii

¹ The letters and numbers to the right of this sheet are the page indications of Versi, et Regole, etc. There are seven pages to each letter, and the letters used are A B C D E F G H I k L M N O P Q R S T V (to V vii.)

Annibale Caro	page	O - O i
Bernardino Boccarino d'Arezzo		O ii - O v
Triphone Bentio d'Ascisi		O v - P i
Pavolo del Rosso Fiorentino		P ii - Q
Dionigi Athanagi da Cagli		Q i - S vii
Claudio Tolomei		T - V-v

It will easily be seen that the principal contributors to this collection were Antonio Renieri, Pavolo Gualterio, Giovanni Zuccarelli, Giulio Vieri, Alessandro Cittolini, Pavolo del Rosso, Dionigi Athanagi, and Claudio Tolomei himself.

Since there appears to be some doubt as to who was the compiler of Versi, et Regole de la Nuova Poesia Toscana, it will not be amiss to discuss this question here.

Claudio Tolomei is usually cited as the compiler of this work. Fornaciari¹ and Casini² would seem to imply this fact, and Gaspari distinctly states it,³ asserting that the idea of imitating classical metres originated with Tolomei, and that he published the collection under discussion in the year 1539.

¹ Cf. Fornaciari, op. cit., p.138.

² Cf. Casini, op. cit., p. 91.

³ Cf. Gaspari, op. cit., II., part 2, p. 136.

The fact also that in the collection of poems in question Tolomei's verses occupy the last position in the book, would tend to show that Tolomei's feelings of modesty had been considered, and would point to him as the compiler of the book. The preface, however, was written by Ser Cosmo Pallavicino.¹

In it Tolomei is mentioned in very laudatory terms, notably where Pallavicino refers to the new poetry which "il felice ingegno del nostro M. Claudio Tolomei quest' anno a molti suoi amici ha mostrato in Roma," and this again would lead us to accept Ser Cosmo Pallavicino as the compiler.

Borgognoni² mentions Cosimo Pallavicino as the collector, "Cosimo Pallavicino, il quale raccolse assai de' nuovi versi che fece poi stampare al Blado d'Asola in un volume, nel 1534³

Lastly, Chiarini⁴ declares that Cosimo Pallavicino was the publisher. It is therefore a safe conclusion that

¹ Cf. Versi, et Regole, etc., title-page; also Brunet, "877.

² Cf. Nuova Antol., Seconda Serie, 1877, V., p. 918.

³ The date here should be 1539.

⁴ Cf. Nuova Antol., Seconda Serie, 1876, VIII., p. 473.

although Claudio Tolomei was the prime mover in the organization of the school of classical poetry, the publication of the poems of this school was for some reason undertaken by S. Cosimo Pallavicino, and was perhaps supervised by Tolomei himself, who placed his own poems at the end of the collection.

The following table shows the poems contained in the collection of Versi, et Regole de la Nuova Poesia Toscana, together with the names of the authors of the poems, and the proportion in which the various classical metres were used.

Versi et Regole de la Nuova Poesia Toscana.

Instances of Elegiac distichs.

<u>Page.</u>	<u>No. of pieces.</u>	<u>Author.</u>
A to C vi	25	Antonio Renieri da Colle.
E iv - F iii	16	P. Pavolo Gualterio Aretino.
F vi - H i	5	Giovanni Zuccarelli di Canapina
H vii - I	2	Giulio Vieri Senese.
I ii - I vi	3	Alessandro Cittolini da Serravalle.
I vii - k i	8	Various authors.
k i	1	Bartolomeo Paganucci.
k ii	1	Gabriello Zerbo.
k iii - k v.	4	Anonymous.

k vi	2	Giovanni Zuccarelli.
k vii	1	Ascanio Bertini.
k vii	2	Adriano Viventio.
L - L i	2	Lionardo Colombini.
L ii	1	Christofano Romei.
L ii	2	Ottaviano Brigidi.
L iii	1	Carlo de' Marchesi.
L vii	1	Epigram trans: from Latin of Cotta Veronese.
M - M i	3	" " " " Marc' Antonio Casanova.
M i	5	" " " " Navagero.
M ii	1	" " " " Marc' Antonio Flaminio.
M ii - M v	10	" " " " Sannazzaro.
M vi - M	6	" " " " Statio Romano.
M	1	" " " " Cingolo.
N - N iv	19	Translations from the Classics.
N v - N vii	4	Tommaso Spica, Romano.
O - O i	2	Annibale Caro.
O ii - O iii	3	Bernardino Boccarino d'Arezzo.
O v - P i	7	Triphone Bentio d'Ascisi.
P ii - O	5	Pavolo del Rosso, Fiorentino.
O i - S vi	15	Dionigi Athanagi da Cagli.
T - T iv	11	Claudio Tolomei.

Total number of instances of poems in the Elegiac metre
= 169

Instances of Hexameters.

-:-

D v	Antonio Renieri da Colle.
F	" "
H ii	Giovanni Zuccarelli di Canapina.
H v.	Giulio Vieri, Senese.
Total number of instances of poems written in hexameters = 4.	

Instances of Hendecasyllabics.

-:-

F v.	P. Pavolo Gualterio, Aretino.
L vi	Anonymous.
M vi	translated from Sannezzaro.
O iv	Bernardino Boccardino d'Arezzo.
Q i	Dionigi Athanagi da Cagli.
R	" "
S vii	" "

Total number of instances of poems written in hendecasyllabic verses = 7.

Instances of Order.

-:-

Page.	No.	Author.
C vi - D iv	6	Antonio Renieri da Colle.
F iv		P. Pavolo Gualterio Aretino.

Page	No.	Author.
L iii		Alessandro Bovio.
L iv		Mario Zephireo.
L v		Anonymous.
Q v		Dionigi Athanagi da Cagli.
R vi		Dionigi Athanagi da Cagli.

Summary of the contents of
Versi, et Regole de la Nuova Poesia Toscana.

-:-

Total number of odes	=	12
Total number of poems in elegiac distichs	=	184
hexameters	=	4
hendecasyllabics	=	7

Total number of poems in the collection		177

It will be seen from the foregoing table that the elegiac distich was the metre most generally used,¹ no less than one hundred and fifty-four poems out of a total of one hundred and seventy-seven being written in that metre.

Next in order of frequency is the hendecasyllabic, then the hexameter of which only four examples occur.

Lastly, there are four odes written in the Sapphic metre,

¹ Cf. Casini, op. cit. p. 94, § 3.

and eight poems in various metres; these poems will be taken up later.¹

In the following pages² I propose to examine the contributions of each separate author to Italian classical poetry of the Sixteenth Century, marking the introduction of new imitations, as they occur, and reproducing a part, or the whole, of such poems as represent the first appearance of a new metre.

¹ From this point in the present monograph my references to these poems will be made from Carducci's Poesia Barbarica nei secoli XV^o e XVI^o, in which collection the poems of Versi, et Regole de la Nuova Poesia Toscana are incorporated entire.

² Cf. pp. 20-51 of this Dissert.

Claudio Tolomei.¹

1492-1554.

Tolomei wrote fourteen elegiac poems, and one in the hendecasyllabic metre.

Many scholars prefer not to include unrhymed hendecasyllabics among the Italian imitations of classical metres, but I shall do so because I consider that during the sixteenth century, when classical poems were so generally copied, it is more than probable that unrhymed hendecasyllabics were written with the definite intention of bringing Italian poetry closer to its Latin model.

Casini,² after mentioning the "endecasillabo sciolto," says that the first instance of it occurs as far back as the thirteenth century; but that it found no imitators, and that the writers of the sixteenth century, when using this metre, thought they were doing something which had never before been attempted.

The poem by Claudio Tolomei, entitled³ "Traduzione di un Epigramma di A. Navagero," beginning, "Ecco'l chiaro

¹ Cf. Carducci, Poesia Barb., etc., pp. 33-48.

² Cf. Casini, Forme Met. p. 69, note.

The poem mentioned here is the Mare amoroso (discovered by Prof. G. Grion, and attributed to Brunetto Latini), a lyric poem composed of three hundred unrhymed hendecasyllabics.

³ It is my intention, in this Dissertation, to give reference to books in which I find instances of classical poems,

rio, pian' eccolo d'acque soavi,"¹ is preceded² by the following explanation:

"Mandovi un' Epigramma del Navagero tradotto nella nostra nuova poesia, accioche ella non dorma affatto, la qual sarebbe molto ben risvegliare; perche vi giuro, ch' ella non mi piacque mai tanto, ne mai mi parve tanto bella, quanto fa hora, " etc.

The poem by Claudio Tolomei beginning:

"Te sola amo, et sempre sola amarti Lisetta desio:"³

I find in a book of poems⁴ collected by Dionigi Atanagi.

(cont'd) even if I do not have occasion to reproduce the poems themselves.

¹ Cf. Carducci, Poesia Barb., p. 48.

² I find this poem in Delle Lettere di M. Claudio Tolomei, Libri VII. con nuova aggiunta ristampati, et con somma diligenza da molti errori corretti. In Vinegia, Presso Altobello Salicato, 1572, in 12^o, Libro settimo, p. 273, Lettera a M. Alessandro Citolini. The edition originally consulted by me in Florence was published by Gabriel Giolito de' Ferrari, in 1554.

³ Cf. Carducci, Poesia Barb., p. 48.

⁴ Cf. De le Rime di diversi nobili poeti toscani, Raccolte da M. Dionigi Atanagi, In Venetia, Appresso Lodovico Avanzo, 1565, libro secondo, p. 30. v.

Annibale Caro.1507-1566.¹

This author wrote two poems in the elegiac metre, but did not attempt any new imitations. Caro's poems are entitled "Alli Accademici della Nuova Poesia" and "All' Amore."²

Antonio Renieri da Collewrote before 1539.³

Antonio Renieri wrote twenty-five poems in the elegiac metre, one of hendecasyllabic lines, two in hexameters, and five odes.

From these poems it will be seen that this author was one of the most original and versatile writers of Tolomei's school.

Of this author's odes I shall mention only those which he was the first to introduce, and shall therefore not reproduce the Sapphic ode,⁴ having shown that Leonardo Dati had already written one in 1441.⁵

¹ Cf. Carducci, Poesia Barb., pp. 49-52.

² These poems contain 22 and 24 lines respectively.

³ Cf. Carducci, Poesia Barb., pp. 53-53.

⁴ ibid., p. 76. This ode is reproduced by Bolognani, in Nuova Antol., 1877, V., p. 223, and wrongly attributed by him to Monsignor Tolomei.

⁵ Cf. p. 3 of this Dissert.

I shall first take up the ode which commences:

"Temon le navi in mezzo l'onde terbide."¹

Carducci² adds to this ode the following note: "In Versi, et Regole, etc., a. c. C.iiiij r, in fronte dell' ode di Antonio Renieri da Colle intitolata a Mess. Paolo Gualterio è questo schema:

Ode d'un membro. I versi son iambici di sei piedi iambi, se bene alle volte ne'luoghi impari hanno lo spondee; e scandonsi così:

Temon	le na	vi'n mez	zo l'on	de tor	bide
b l 3	b l	l l	b l	b l	b b"

This is clearly an imitation of the Iambic trimetre, called by the Romans versus senarius, the most common of Iambic metres.⁴ Antonio Renieri was the first to attempt it.

¹ Cf. Appendix to this Dissert: No. IV., p. 164 .

² Cf. Carducci, Poesia Barb., p. 436.

³ The letters b and l stand for the words "breve", "lunga", indicating the quantity of the syllable.

⁴ Cf. F. Zambaldi, Elementi di prosodia e di Metrica Latina, quinta edizione, Torino, Ermanno Loescher, 1890, in-8°, pp. 71 p. 45, 47.

Antonio Renieri first imitated the Asclepiadean ode.

In connection with Renieri's ode which begins:

"Passa ogn' altra vega donna di grazia,"¹ Carducci reproduces the note² which in Versi, et Regole precedes this poem:

"Ode di tre membri, e al quarto si muta: e i primi due versi sono asclepiadei, che si fanno d'uno spondee, un dattilo, una cesura e due dattili; i terzi sono eroici ferecrazii, e hanno uno spondee, un dattilo et un altro spondee; i quarti son gliconici, composti d'uno spondee e due dattili: e si scandon così:

Pass' ogn'	altra va	ga	donna di	grazia
E bel	tade ra	ra	questo mio	bel sole
Che pos	to'l nido	a	more	
S'ha nel	mezzo de'		suoi lumi	
1 1	1 b b	1	1 b b	1 b b
1 1	1 b b	1	1 b b	1 b b
1 1	1 b b		1 1	
1 1	1 b b		1 b b "	

¹ Cf. Appendix to this Dissert., No. V., p. | .

² Cf. Carducci, Poesia Barb., p. 436.

This poem is the first instance of the imitation of the Fourth Asclepiadean, and it is evidently intended to follow closely its Latin models.¹

The ode is mentioned by Chiarini,² who clearly shows by it how defective were the rules of prosody which guided Tolomei's school. In order to follow out the metrical scheme of the ode, the words "vaga", "rara", and "bel sole" would have to be pronounced vagà, rarà, and hélsole.

An examination of the poem will immediately disclose the fact that the quantity of the metre cannot be observed unless the following words be wrongly accented: "vaga", "rara", "lumi", "altra", "noi", "viva", "sui", "mai", would have to be accented on the second syllable instead of on the first, the word "nias", would be deprived of any accent, and the words "assidue" and "anima" would have to receive an accent upon the last syllable.

To Renieri's ode 'Delle Sue Fiamme,' the first line of which reads:

¹ Cf. Horace, *Carmina*, I., 5.

Cf. Zambaloi, *op. cit.*, p. 63, §4. Zambaloi calls this metre the third Asclepiadean.

Cf. also: *I Metri Lirici di Orazio secondo i risultati della metrica moderna*, etc., di E. Schiller, traduzione autorizzata dalla 2^a edizione tedesca di E. Martini, Seconda Edizione, Torino, Carlo Clausen, 1898, in-12^o, pp. 46, on p. 32, §XV. Schiller here calls this metre the Fourth Asclepiadean.

² Cf. *Nuova Antol.*, 1878, Vol. VIII., pp. 474-5.

"Io spesso del mio foco in mezzo sento nascere,"¹

Carducci adds² the following note taken from Versi, et Regole:

"Ode di due membri, et al secondo si muta. I primi versi son iambici, come quelli Temon le navi in mezzo l'onde torbide;³ i secondi pur iambici, e vanno sulla misura medesima, ma hanno solamente quattro piedi, e si scendon così.

Spesso un diletto si vago.

l l b l b l b l "

This poem is written in imitation of the Iambic metre, and is composed of an Iambic trimetre,⁴ and an Iambic dimetre.⁵ Although Renieri states that the second line must be scanned like the first part of the line: Temon le navi, etc., yet he here makes the third foot an Iambic, as opposed to the spondee in the third foot of the line Temon le navi, etc. In Latin poetry the third foot of the Iambic dimetre is usually spondaic, and in fact Renieri him-

¹ Cf. Appendix to this Dissert: No. VI., p. 157.

² Cf. Carducci, Poesia Barb., p. 437.

³ Cf. p. 13 of this Dissert.

⁴ Cf. Zambaldi, op. cit., p. 60, XXIII. § 3.
Cf. also, Schiller, op. cit., p. 20. § IV.

⁵ Cf. Zambaldi, op. cit., p. 49, XVIII., § 15.

self in four of his Iambic dimetre lines makes the third foot a spondee. For instance, in accordance with the rules of Latin prosody which the school of Tolomei closely followed, the syllable re-a in the sixth line is long by elision; in lines ten and sixteen, the syllables ris- and vend- are long by position, and in line fourteen the word puoi is long by contraction: each of these represents the first syllable of the third foot, making this foot a spondee in spite of Renieri's indication b l . (v -)

To Renieri's ode Alla sua Donna, the first line of which is:

"Se li pianti che sovente,"

Carducci¹ adds the following note, taken from Versi, et Regole, etc.:

"Ode d'un membro. I versi iambici anapestici, di tre piedi et una sillaba; e i primi sono anapesti, li altri due iambi; e scandonsi così:

Se li pian	ti che	soven	te
b b l	b l	b l	l "

¹ Cf. Carducci, Poesia Barb., p. 438.

This is clearly an imitation of the Anacreontic Ionic metre, found in Petronius and in the later Latin poets,¹ and is to be scanned in this manner:

U U — U — U — —

The following list shows the contributions of the authors named, to the collection of Versi, et Regole, etc. All these authors wrote previous to the year 1539 (the date of the publication of Versi, et Regole.)

Author.	Elegiac verses.	Hexame- ters.	Hendeca- syllabics.	Sapphic Odes.	Alcaic Odes
P. Pavolo Gualterio	16		1	1	
Giovanni Zuccarelli, da Canapina	7	1			
Giulio Vieri, Senese	2	1			
Alessandro Cittolini da Serravalle	3				
Tommaso Spica, Romano	4				
Bernadino Boccarino, d'Arezzo	4		1		
Trifone Benzio, d'Ascisi	7				
Pavolo del Rosso, Fiorentino	5				

¹ Cf. Zambaldi, op. cit., p. 58, XXII., § 2.

Author.	Elegiac verses.	Hexame- ters.	Heptaca- syllables.	Sapphic Odes.	Alcaic Odes.
Dionigi Atanagi, da Cagliari	20		3	1	1
Bartolomeo Pagan- ucci	1				
Gabriello Zerbo	1				
Giovan Battista Alamanni	1				
Don Diego Sansoval di Castro	1				
Padre Pallavicino	1				
Ascanio Bertini	1				
Adriano Vivenzio	1				
Lionardo Colombini	1				
Cristofano Romei	1				
Ottaviano Brigidi	1				
Carlo de' Marchesi	1				
Alessandro Bovio				1	
Mario Zefiro	1				
Scipione Orsino	2				
Anonymous	59		3		

The elegiac poem of six lines of P. Pavolo Gualterio,
beginning:

"Tutte l'umane cure troncansi al colpo di morte,
 Spenzonsi in morte tutti l'umani lumi,"¹

I find in the edition already mentioned of Claudio Tolomei's Letters.²

The lines occur in the middle of the letter which is addressed to M. Fabio Peruvoglienti, and are preceded by some interesting remarks on the prosody of the sixteenth century: ". . . furono alcuni, che crederono, e dissero, che tutta questa arte si aveva risolvere in queste poche regolette, che voi udirete. Tutte le sillabe, doue è l'accento acuto, son lunghe. Tutte le sillabe, che son dinanzi all'accento acuto, son brevi, se già non v'è l'addoppiamento. Tutte le sillabe che son dopo l'accento acuto son brevi, ancora che vi sia l'addoppiamento, e così volevano, che "tessonsi", "romperne", "volgerlo", havesseno la sillaba di mezzo breve; contra de li quali a bella posta il vostro gentile e ingegnoso Gualtierio³ compose quel bello Epigramma, usandovi cotale sillabe lunghe a lor dispetto."

The elegiac poem, of one hundred and ninety-six lines, of Dionigi Atanasi, beginning:

¹ Carducci has corrected the two lines quoted above. In the original they read, 'al capo di morte,' and 'spenzonsi in morte.' These are evidently misprints. Cf. Carducci, *Poesia Barb.*, p. 93.

² Cf. p. 11 of this *Dissert.* The poem occurs in Book VII., p. 260 of *Delle Lettere*, etc.

³ Gualterio is mentioned by Casini, in *Forme Met.* p. 95 as the author of a Sapphic ode.

"O saggio, et giusto signor, c' hor altra fiata,"¹

I find in the edition already mentioned of Dionigi Atanagi's Rime.²

Dionigi Atanagi in his poem:

"Pastor famoso e colmo di gloria,"³

was the first writer to attempt the imitation of an Alcaic ode. The ode, as far as the prosody of Tolomei's school permitted, keeps closely to the Latin metre.⁴ The caesura after the fifth syllable in the first three lines is carefully observed, with the single exception of the third line of the last verse. From the standpoint of the imitation of classical metres on the basis of accent in modern Italian, it would be hard to accept "con Roma,"⁵ or "crini sa,"⁶ as a dactyl, but it must be remembered that Atanagi was carefully applying the laws of Latin prosody when determining the quantity of Italian words.

The six anonymous elegiac lines beginning:

"Al lido di Baja, sotto un bel platano, Amore,"⁷

¹ Cf. Carducci, Poesia Barb., pp.178-183.

² Cf. p. 11 of this Dissert. The poem occurs in Book I., p. 209.

³ Cf. Appendix to this Dissert., Vol. IX., p. 171. This ode is reproduced by D. Gnoli in his article "Vecchie Odi Barbare e traduttori d'Orazio," in Nuova Antol., 1878, Vol. XII., p. 695.

⁴ Cf. Schiller, op. cit., p. 39, XIV.

Also, Zambaldi, op. cit., p. 64, § 7.

⁵ Cf. Appendix to this Dissert., Vol. IX., p. 171, verse 1 line 4.

⁶ Cf. ibid., verse 5, line 4.

⁷ Cf. Carducci, Poesia Barb., p. 260.

I find in the work mentioned by Carducci, of which a fuller reference is given below¹ than that supplied by him. These six lines are preceded by the following statement: "Paraphrase from the poem 'De Amore et Bais', di Niccolò Conte d'Arco, qui nel Libro III. delle sue poesie segnato del N. XXVII., fatta da M. Stazio Romano, ed esistente a carte N. iiij del libro intitolato: Versi, e Regole della Nuova Poesia Toscana, stampato in Roma per Antonio Blado a'Asola, 1539, in-4^o."

This would seem to show that in the year 1739 Niccolò Conte d'Arco was regarded as the author of the paraphrase from Stazio Romano: "Al liro di Baja," etc. The evidence adduced here is by no means final, and Carducci who probably derived this poem directly from Versi, et Regole, etc., prefers to attribute it, not to Niccolò Conte d'Arco, but to an anonymous author.

The four elegiac lines by Triphon Gabriele, beginning: "Contento io vissi del poco una picciola vita,"² occur in the Lettere Facete of Dionigi Atanagi.³

¹ Cf. Hieronymi Fracastorii Veronensis, Adami Fumani canonici Veronensis, et Nicolai Archii Comititis Carminum editio II., 2 vol., Patavii, 1739, (written C1010CC-XXXIX.), Excudebat Josephus Cominus, in-4, t.I., p.204.

² Cf. Carducci, Poesia Barb., p. 279.

³ Cf. Lettere facete, et piacevoli, di diversi grandi huomini, et grandi ingegni, scritte sopra diverse

The eight elegiac lines by Girolamo Fracastoro, beginning: "Se tra i pastori che fanno e Tevere, ed Arno,"¹ I find in the edition of the Lettere facete, etc., already mentioned,² and also in the work of Fracastoro cited by Carducci, of which I have given the full title.³

The poem by Apollonio Filareto, beginning:

"S'unque di pianto vaga,"⁴ etc., I also find in Atanagi's collection De le Rime,⁵ mentioned by Carducci.

(cont'd) materie, Raccolte per M. Dionigi Atanagi,
 con Privilegio In Venetia. Appresso Fabio &
 Agostino Zopini, fratelli, 1582, on p. 330.

¹ Cf. Carducci, Poesia Barb., p. 283.

² Cf. p. 32 of this Dissert. The lines in question occur on p. 330 of the Lettere facete.

³ Cf. p. 32 of this Dissert.

⁴ Cf. Carducci, Poesia Barb., p. 287.

⁵ Cf. p. 2 of this Dissert. The poem here referred to occurs on p. 47, v. of D. Atanagi's De le Rime.

Luigi Alamanni,

1496-1556.¹

Carducci, in keeping with his intention, which I have already mentioned,² of introducing into his collection of classical poems all instances of attempts to change the ordinary Italian metres, reproduces two poems taken from Luigi Alamanni's comedy, La Flora. The first of these poems³ is the prologue of the play.

It would be difficult to state with assurance what classical metre these lines are intended to represent. With reference to this poem Gnoli⁴ states that in the imitation of classical poems there were two schools of writers, the conservative and the radical. "The latter entirely neglected Italian metrical forms, while the former sought to approximate Italian metres, as far as possible, to those of Latin, without, however, interfering with such fundamental laws of Italian versification as the number of syllables, and the accentuation of certain fixed syllables.

¹ Cf. Carducci, Poesia Barb., p. 301.

² Cf. p. 5 of this Dissert.

³ Cf. Appendix to this Dissert., No. X., p. 12.
Cf. also, Carducci, Poesia Barb., pp. 302-319.

⁴ Cf. Nuova Antol., 1861, XXVIII., p. 380. Gnoli reproduces lines 56-65 of this poem.

The sole aim of the radical school was to imitate Latin metres at any cost. Thus, by the side of Ariosto, who while seeking to imitate Latin metrical forms, remained faithful to Italian versification,¹ we find Alamanni, who in his comedy La Flora fashions the Italian language like wax, in seeking to imitate the sounds of Plautus and of Terence."

The exact scansion, the accents and the number of syllables of the lines of the Prologue are all equally difficult to determine. The lines consist indifferently of thirteen or fourteen syllables, and are all terminated by a proparoxyton.²

In the third act Luigi Alamanni attempts a still more remarkable and equally unpractical metre, and I reproduce nine of the lines there written.³ These lines vary in length from fifteen to eighteen syllables, and, as in the Prologue, they are terminated by a proparoxyton. Gnoli, who reproduces the first fifteen lines of the poem,⁴ has

¹ Cf. pp. 4, 5, of this Dissert.

² The fifth scene of Act. III., is written in this same metre. Cf. Carducci, Poesia Barb., p. 318.

³ Cf. Appendix to this Dissert., No. XI., p. 173.

⁴ Cf. Nuova Antol., 1881, XXVIII., p. 381.

said of this metre that although it is very original in character, yet scholars have not hitherto been able to see in it anything beyond mere prose or the "antipatico martelliano."

Benedetto Varchi.

1502-1568.¹

Benedetto Varchi made a translation² from Horace, Carm., Book III., Ode 13. The ode written by Horace is a fourth Asclepiadean.³ Benedetto Varchi appears not to have attempted to follow closely his Latin model in the matter of scansion, imitating the metre merely by writing three unrhymed hendecasyllabics and a 'settenario' as the fourth line.⁴

Francesco Patrizio.

1529-1597.⁵

Francesco Patrizio made a fresh attempt to introduce a new metre in his poem "Tridano."

¹ Cf. Carducci, Poesia Barb., pp. 321-323.

² Cf. Appendix to this Dissert., No. XII., p. 174.

³ Cf. Schiller, op. cit., p. 32, § IV.

⁴ Cf. Gaspary, in Literaturblatt für Germanische und Romanische Philologie, Heilbronn, 1882, Dritter Jahrgang, p. 21.

⁵ Cf. Carducci, Poesia Barb., pp. 325-345.

that since these two syllables cannot always be detached from the beginning or from the end of the line, the consciousness of the hendecasyllabic is lost in a new verse, complete in itself, but slow, encumbered and heavy.

Giuseppe Fraccarelli mentions this attempt of Patrizio and says¹ "that this author did not take quantity, but 'harmony' as the basis or measure of the verse, and hence it is that in his description of the line he discusses diapason, diatessaron and diapente, and talks of 'voci alte, basse, e mezzane.' Although such terms as these may be applied to music it would be difficult to discover their connection with poetry." Fraccarelli agrees with Gnoli in stating that "the line, as imagined by Patrizio, is an hendecasyllabic, with a prevalence of pure Iambic feet, and with the addition of a bisyllabic foot at the beginning of the line. The difficulty is removed if a caesura or pause be made after the sixth syllable:

O sacro Apollo, tu | che prima in me spirasti
Questo mio nuovo alte- | -ro canto, e voi ch'intorno,
etc.

"By so doing the verse becomes a pure French Alexandrine with a somewhat neglected caesura. This was probably not Patrizio's intention as regards the line, but it is the sole theory by which the verse can be made to read

cf. D'una teoria razionale di metrica italiana, di Giuseppe

tain any of its harmony. Since, however, this line is a degradation both of the French and the Alexandrine verse, we are forced to relegate this attempt at the formation of a line of thirteen syllables to a group of similar individual fancies which have not met with success." Fraccaroli, with reference to the caesura mentioned above, would compare the line to that used by Raimon of Avignon in his translation of Roger de Parme's Practica Chirurgiae.¹ Raimon's verse which is written in Provençal consists of twelve syllables, and A. Thomas comes to the following conclusion with regard to the division of the line.² "The verse is always divided into two unequal parts consisting of four and eight syllables by a caesura upon the oxyton syllable. The position of this caesura is ad libitum, although the arrangement 4 + 4 is more frequent than the inverse disposition." Since, however, the verses of the

(cont'd) Fraccaroli, Torino, Ermanno Loescher, 1887,
(in 6^o, pp. 128), on pp. 119-120.

¹ Cf. Fraccaroli, op. cit. p. 120, note 1, where he says briefly: "in this way the verse (that is Patrizio's) resembles that of the Chirurgia Provenzale di Raimondo di Avignon, and like it, might be divided by other caesurae." Fraccaroli then refers to A. Thomas, Romania, X., pp. 68-70; XI., pp. 203-12. A complete reference to these two articles is as follows: Antoine Thomas, "La Chirurgie de Roger de Parme en vers provençaux," Romania, X., pp. 63-74; and p. 456, for the real name of the translator; and "La Versification de la Chirurgie provençale de Raimon d'Avignon," Romania, XI., pp. 202-12.

² Cf. Romania, XI., p. 210.

Provençal poet are invariably decasyllabic (with the exception of some lines of ten syllables which were interpolated intentionally), no very close comparison can be made between them and the line of Francesco Patrizio, which consists of thirteen syllables. The last syllable of Raimon's line is oxyton, whereas Patrizio terminates his verse with a paroxyton.

Luigi Groto, (Cieco d'Adria.)

1541-1585.¹

Luigi Groto wrote one poem in the elegiac metre. This poem of eight lines beginning,

'Sto fra spine dure cercando una tenera rosa,'

I find in an edition of the work mentioned by Carducci.² This work contains one hundred and seventy pages of poems, mostly in Italian metres. In the lines in question there

¹Cf. Carducci, Poesia Barb., pp. 347-349.

² The title of the work consulted by me at the Bib. Naz. Fir. is as follows:

Delle Rime di Luigi Groto Cieco d'Adria
Nuovamente ristampate e ricorrette dal
medesimo autore, In Venetia, Appresso Giacomo Zop-
pini & frat., 1601, on p. 162.

are slight alterations¹ in the text as published in the edition of Carducci. These eight elegiac verses are of interest not merely as showing the spread of the imitation of classical metres outside the school of Tolomei; some of the lines are remarkably well written, and in two cases especially,² (both of them hexameters) the word-accent agrees so exactly with the theses of the Latin line, that they might stand as verses written by the present school of the imitation of classical metres by means of word-accent:

"Sto tra spine dure cercando una tenera rosa."

"Degna felice mano, che fior si tenero corre."

Leonardo Orlandino dal Greco.

1552-1618.³

Leonardo Orlandini was a fairly prolific writer of classical poems. His contribution to Carducci's volume

¹ Cf. line 5, Ed. of 1801: "Rosa, cui Maggio mai non spese, nè d'arse Dicembre, Carducci has corrected:
"Rosa, cui maggio mai non spense, né arse dicembre",

² Cf. Luigi Groto, op. cit., p. 162, lines 1, 7.
For information concerning the life and writings of this author,
Cf. also Giorn. Stor., Vol. VII., 1886, p. 275, notice of Vitterio Turri's Luigi Groto (il Cieco d'Adria), Lanciano, tip. R. Carabba, 1885, (8^o, pp. 31.)

³ Cf. Carducci, Poesia Barb., pp. 351-359.

of Poesia Barbara consists of sixteen poems. Of these eight are in the elegiac metre, one is a hendecasyllabic, and four are Sapphic odes.

Of the remaining poems, the lines to 'Signor . . . De la Quadra'¹ are the first instance of the imitation in Italian of the First Archilochian metre as used by Horace². Orlandini has written two poems in this metre.

The poem of six lines, 'Al Cangioc', beginning, "Ecco in quest' altera,"³ is the first instance of the imitation in Italian of the First Pythianic strophe⁴ as used by Horace.

Ludovico Paterno.

1560-1570.⁵

Ludovico Paterno did not attempt the imitation of any new metres. He wrote one Sapphic ode, one poem of hendecasyllabic lines, and eight poems in hendecasyllabics with a final proparoxyton.

¹ Cf. Appendix to this Dissert., No. XIV. (a), p. 77.

² Cf. Zambaldi, op. cit., p. 65, § 10.
Also Horace, Carm., IV., 7.

³ Cf. Appendix to this Dissert., No. XIV., (b), p. 77.

⁴ Cf. Zambaldi, op. cit., p. 60, § 4.
Also Horace, Epod., 14, 15.

⁵ Cf. Carducci, Poesia Barb., pp. 361-369.

Like Orlandino, he was a Sicilian, and belonged to the Academy of the "Accesi."

"With reference to Paterno's herdecasyllabic lines ending with a proparoxylon, a form of poetry which I have already discussed,¹ Gnoli remarks,² "As for the Sicilians, leaving epic and elegiac verses aside, they applied themselves to the imitation of the poetry of Catullus; Paterno is especially successful in his 'titoli funebri' which resemble translations from the antique." Gnoli then quotes two poems³ of Ludovico Paterno

Bernardino Baldi.

1553-1617.⁴

Bernardino Baldi wrote a long poem of nine hundred and fifteen lines, preceded by a prologue or "Argomento" of eighteen lines. The poem is entitled Il Diluvio Univer-
sale and the metre in which it is written represents another of those attempts (similar to that of Francesco

¹ Cf. p. 5 of this Dissert.

² Cf. Gnoli, in Nuova Antol., 1881, XXVIII., p. 384.

³ The poems cited in the Nuova Antol., loc. cit., are from Carducci, Poesia Barb., pp. 388 and 389, and are entitled "Al Tumulo di Quintia," and "Tumulo di Rosolino."

⁴ Cf. Carducci, Poesia Barb., pp. 371-399.
Cf. also Giorn. Stor., 1883, Vol. I., p. 504, notice of an edition of Bernardino Baldi's Versi e prose, published in Florence in 1859.

Patrizio¹⁾ to introduce a new heroic metre into Italian.²

Of this remarkable line of eighteen syllables, Gnoli,³ after pointing out that it met with the same fate as the metre of Francesco Patrizio, that is, was a failure, adds correctly that the line is formed by uniting "a settenario" and an "endecasillabo." Each of these two verses is complete in itself, so that when the "settenario" ends in a word accented on the proparoxyton the line actually attains the number of nineteen syllables.⁴

It will be noticed that in the "Argomento" the lines of eighteen syllables are alternated with 'settenari', that is, with the first component part of the longer line.

Giuseppe Fraccarelli in speaking of this metre (which he says was better than Patrizio's line of thirteen syllables) quotes Baldi's own words⁵ to the effect that the 'settenario' and the 'endecasillabo' are so arranged in Baldi's line "di maniera che stirr^o leggendo, non possa nel primo luogo accozzare l'undicisillabo, ma sia forza di fermarsi al fine della cesura", and this end was attained "cominciando sempre l'undicisillabo da consonante e non già mai

¹ Cf. pp. 30-40 of this Dissert.

² Cf. Appendix to this Dissert., No. XV., a and b. pp. 170-171

³ Cf. Nuova Antol., 1881, XXVIII., p. 386. Gnoli cites lines 453-456.

⁴ Cf. "Argomento" lines 9 and 13. Diluvio lines 15, 16, 20, etc.

⁵ Cf. Fraccarelli, op.cit., p. 120. Also Carucci, Poesia Barb., p. 461 bottom, and 462.

da vocale." From an examination of the poem it will be seen that Baldi carefully adheres to this rule of beginning the hendecasyllabic line with a consonant in order to avoid elision and to maintain the caesura. Thus, the eighth syllable in each of the lines one to eight of the Diluvio¹ begins with a consonant.

Fraccaroli draws attention to the fact that Baldi foresaw the objection which might be made to his line on the score of its being really two verses put together. Baldi defends himself² by adducing the example of the Alexandrine line which, he says, is composed of two distinct parts, and states that the caesura which he places at the end of the 'settenario' corresponds to the 'pentemimera' caesura of the heroic line.³ This scarcely holds good, says Fraccaroli, "when we consider that the pause at the end of the 'settenario' is quite as marked as that at the end of the line, and that no amalgamation takes place between the two component parts. This metre should be regarded not as a new creation, but rather as a peculiar grouping together of two separate lines each complete in itself."

¹ Namely the words del, posson, dentro, conforti, scalda, non,
calleggio, fine, in Appendix to this Dissert., No. VII, p.

² Cf. Carducci, Poesia Barb., pp. 456-8.

³ Ibid., p. 460.

Tommaso Campanella,1560-1639.¹

Tommaso Campanella wrote three poems in the elegiac metre. Gnoli² would place these three poems on a higher poetical plane than those of the poets of Tolomei's school who had preceded him. The poems of the latter were, after all, nothing but metrical experiments, while the poems of Tommaso Campanella, if less praiseworthy than others from the point of view of metre, are however an expression of thought and deep feeling. . . . Campanella is the only author whose personality is well defined, perhaps the only one who really wrote 'poesia barbara' before Carducci. Gnoli makes a few citations from Campanella's poems to illustrate this point.³

Antonio Lalata.

wrote before 1565.

The elegiac poem of fifty-six lines by Antonio Lalata, beginning "O del tutto vani de gli huomini folli desiri," I find in Dionigi Atanagi's De le rime etc.⁴ This poem occurs in Carducci's Poesia Barbara among the poems

¹ Cf. Carducci, Poesia Barb., pp. 401-407.

For date, cf. also Fornaciari, Dis. stor., p. 189.

² Cf. Nuova Antol. 1881, XXVIII., pp. 383-4.

³ Gnoli cites Carducci, Poesia Barb., p. 403, lines 1,2,11, 12,15,16. p. 405, lines 5-12,15-20,23-24,27-30,53-56.

⁴ Cf. p.21 of this Dissert. for the full title of this work. This poem is in libro primo, p. 230.

of Dionigi Atanagi da Carli. Antonio Lalata was perhaps Atanagi's "nom de guerre" in the "Accademia della Nuova Poesia Toscana."

Giovan Batista di Costanzo (Napoletano).

flourished about 1585.

The Sapphic ode by Giovan Batista di Costanzo¹ I find in Crescimbeni's L'Istoria della Volgar Poesia,² where that author states that he is reproducing an instance of an ode in the Sapphic metre written by Giovan Batista di Costanzo, a Neapolitan, who flourished about 1585, and who was a nephew of the more famous Angelo di Costanzo.³

This ode is noteworthy for the reason that it is one of the earliest instances of a Sapphic ode in rhyme. It will be noticed that there is an internal rhyme, that is,

¹ Cf. Appendix to this Dissert., No. XVI., p. .

² Cf. L'Istoria della Volgar Poesia scritta da Gio. Mario Crescimbeni, canonico di Santa Maria in Cosmedin, e custode d'Arcadia. In Venezia, 1731, presso Lorenzo Basegio, con licenza de' Superiori, e privilegio, Vol. I., p. 71. The date of Angelo di Costanzo here given is 1507-1591.

³ For date of Angelo di Costanzo, cf. also Fornaciari, Dis. Stor., p. 105.

Cf. also Gaspari, Storia, II., (II), p. 143, where he says: "Angelo di Costanzo was born at Naples about the year 1507, and died not before the end of 1591."

Cf. also Rudolfo Renier, in Giorn. Stor., Vol. VI., 1885, II., p. 243.

Cf. also Lirici del secolo XVIII. a cura di G. Carducci.

that the fifth syllable of the third line rhymes also with the first two lines. The rhyme is arranged thus, AA a-B b

With regard to the question of rhyme in the Sapphic metre, Casini¹, after mentioning the odes of Dati, Renieri, Gualterio, Atanasi, Bovio, and Orlandini,² states that early in the sixteenth century Sapphic odes in rhyme began to be written. Among the writers of this century who produced such odes, was Angelo di Costanzo who wrote them as follows:

Tante bellezze il cielo ha in te cosparte
Che non è al mondo mente sì maligna
Che non conosca che tu dêi chiamarte
Nova Ciprigna.³

(cont'd) (Savioli, A. Paradisi, Cerretti, Rezzonico, Cassoli, Mazza, Fantoni, Lamberti, G. Paradisi.) Firenze, G. Barbèra, 1871, in 16^o, pp. CXXXIX. 560, preface, p. CXIII.

¹ Cf. Casini, *Forme Vet.*, p. 98.
Cf. also Carducci, *Lirici*, etc., preface, p. CXIV., where, in speaking of the Sapphic ode, he says: "it had been attempted, . . . later, by another Costanzo, Giovan Battista, with an increase of difficulty owing to the introduction of an internal rhyme, but without any additional charm." Carducci then quotes the second verse of the poem reproduced in the Appendix to this *Dissert.*, No. XVI., "Ridono i colli, etc."

² Cf. pp. 3, 22, 28, 29, 42 of this *Dissert.*

³ Cf. Appendix to this *Dissert.*, No. XVII., p. 183.

The rhymes in this ode, it will be noticed, are arranged A B A b. If Casini and Renier¹ are correct in attributing to him this instance of a Sapphic ode in rhyme, then Angelo antedated his nephew Giovan Batista di Costanzo in its introduction into Italian.²

There are, however, two rivals who would dispute this precedence with Angelo and Giovan Batista di Costanzo. Rodolfo Renier³ finds fault with Casini for stating (on Carducci's authority) that the first instance of a Sapphic ode in rhyme is found in Angelo Costanzo.⁴ Renier then goes on to say that "Torraca has already shown that B. Casanova's ode in a collection of Neapolitan poems at the end of the fifteenth century certainly antedated Costanzo."⁵

¹ Rodolfo Renier, in Giorn. Stor., Vol. VI., 1885, II., p. 243, (note) mentions this ode. "The Sapphic ode of Costanzo which begins "Tante bellozze il cielo ha in te cosparte," is found in the Rime di A. di C. (Vol. XXX. del Parnaso dello Zatta.) on p. 119.

² There are certainly no Sapphic odes in rhyme in Carducci's collection of Poesia Barbarica.

³ Cf. Giorn. Stor., Vol. VI., 1885, II., pp. 231-252, "Saggio di rime inedite di Galeotto del Carretto," by Rodolfo Renier, on p. 243.

⁴ Cf. Casini, Forme. Met. p. 98; in the second edition (1890) of his work, however, Casini makes no such statement.

⁵ Renier, in Giorn. Stor., loc. cit., p. 243, foot-note, gives this reference, cf. Torraca, Rimatori napoletani del quattrocento, in Annuario del R. Istit. tecnico di Roma, anno IV., 1864, pp. 92-4.

Renier is of the opinion that owing to the slight information concerning Casanova which has come down to us, it cannot be definitely determined whether this author's Sapphic odes followed or antedated those of the marchese Galeotto del Carretto, who lived toward the middle of the sixteenth century¹, - a period when the literary germs which, during the succeeding century produced such splendid results, were already in existence. Renier holds that there is no doubt that Leonardo Dati's unrhymed ode written in 1441² preceded all these Sapphic odes by several decades, but he would relegate this first instance of the Sapphic to a place apart, as belonging to the category of individual and unsuccessful attempts to resuscitate Latin metres in Italian. The odes of Carretto, on the other hand, are all in rhyme, and are arranged thus: A A B b,³ a form of poetry which continued to exist in the language till modern times. The question as to whether this form

¹Cf. Renier, loc. cit., p. 231; Galeotto del Carretto died in 1527 or 1531.

² Cf. pp. 3761 of this Dissert.

³ Renier, Giorn. Stor., loc. cit., p. 243 here makes this foot-note: "There are two Sapphic odes by Galeotto in the Tempio d'Amore, one in the dialogue between Pazienza and Fileno (Vivi giocondo, o placido Fileno); the other in the dialogue between Fileno and Virtu. (Donne che dite? che novelle havete?) Three are found in the Nozze di Psiche e Cupidine, the first two sung by the

of Sapphic ode,--that is, with the rhyme in consecutive verses,--is, by reason of this arrangement, to be considered older than the form rhyming in alternate lines, cannot be established with certainty.

Finally, with regard to the question whether the Sapphic ode in rhyme arose through the influence of Tolomei's school, or whether the old 'serventese' was not in itself a kind of Sapphic, Benier cites Borgognoni who once hazarded the opinion¹ that such a connection may possibly exist between these two forms of poetry.

(cont'd) sisters of Psiche (Patre almo caro, e tu fia
genitrice), another (Triste meschina oimè de noi che
fia), and the third in the chorus after the fourth act,
(Giove che intende quel che val amore.)"

¹ Cf. Giorn. Stor., Vol. II., 1883, fasc. 6., p. 456, for a reference to Borgognoni's article, which is to be found in the Journal Preludio, of Ancona, Anno VII., 1883, Nos. 19-20, Adolfo Borgognoni. The article is entitled, "Raspollature metriche."

Summary of the Poems
Written in Imitation of Classical Metres
during the Sixteenth Century.

-1-

The efforts of Leon Battista Alberti and Leonardo Dati during the fifteenth century to imitate classical metres in Italian were followed nearly one century later by a wider and more collective attempt under the leadership of Claudio Tolomei, who formed an "Accademia della nuova poesia toscana." The methods pursued in these two attempts were not the same. It has been shown¹ that Alberti and Dati formed their imitations of Latin metres by attributing to Italian words the quantity which the corresponding words in Latin formerly possessed. This system was carried to an absurd length, and Latin quantity was slavishly followed without due regard to the alteration of sounds. Gaspary² points out that Dati marks the quantity of the following words in this manner: cōsē, mōltē, nīnfē, varīe Giōve, nōvo and nūovo. The first syllable of the word sōle is made short in imitation of the Latin sōlet; piēdi is short like pēdes; dī is marked long to follow the Latin dē.

Dati even goes so far as to attribute a different quantity to the final syllable of Italian words according

1 Cf. 1. 3 of this Dissert.

² Cf. Gaspary in Literaturblatt, 1882, III., p. 19.

The full title of this work was given on p. V of this Dissert.

as the corresponding Latin words (either of the first or second declension) would stand in the nominative or in the oblique case. Thus he writes la rosà, but della rosà, orò but d'orò.¹ In following this principle, says Gaspari, one would always have to keep in mind the Latin equivalent of Italian words, and this is what Dati must have done when he scanned the hexameter line:

Vè pensà oegnò ch'ella immortale venisse,

where clearly the a of pensa which surely should be marked short in Italian, is made long through position owing to the t which exists in the Latin equivalent pensat.

Similarly oegnò is treated as though it were aignum of the Latin, and the consonants m, ch, constitute 'position', and make the syllable gno, of degno, long.

Tolomei and his followers approached the matter with deeper insight, and with somewhat greater success. They still aimed at imitating classical metres by using the quantity of words, but this time they took as a basis Italian and not Latin quantity. There are three noteworthy points about Tolomei's school:² First, it attempted to apply to Italian poetry a quantitative system, and, by establishing rules of quantity very often of an arbitrary nature,

¹ Cf. Caroucci, Poesia Parl., p. .

² Cf. D. Gnoli, in Nuova Antol., Seconda Serie, 1878, Vol. XII., p. 694.

tried to scan feet in the Greek and Latin manner.

Secondly, not content with inventing a new method of writing poetry, this school tried to make this method general throughout Italy, and to supplant all other systems.

The third noteworthy point is that this was a collective movement. The same attempt was indeed made during the three following centuries, but it was made by individuals, and their efforts received but little attention.

The quantity of Italian words is far from being as well established as that of Latin words, yet it is not always imaginary.

Gaspary¹ quotes some of the rules of Italian prosody written by Claudio Tolomei, which Gaspary takes from the end of the book, Versi, et Regole.

"In the accented first syllable of a word of two or three syllables, è, ò are long, and é, ó are short, (entirely independent of their etymology) while a, i, u can be either long or short. If, however, the word begins with a vowel, the long syllable becomes common, and the common syllable becomes short. Unaccented final syllables are usually short."

For these reasons Leonardo Dati's verses were consio-

¹ Cf. Literaturblatt, loc. cit., p. 20.

ered inaccurate by Tolomei.

"From the rules here stated," says Gaspary, "many arbitrary rules necessarily follow.

"The accented second syllable of words of three syllables must always be long; two vocalic syllables, the first of which is accented, constitute a short, for quantitative purposes, when they are regarded as one syllable; such as, *mīa, cūi*."

The large number of doubtful syllables in Italian makes the success of such a form of versification very dubious.

One reason, perhaps, why the poems of Tolomei and his school met with some degree of success, or rather, did not immediately meet with failure, was that they still retained some features which allied them in character to the true form of Italian versification. Thus, the imitation of the Iambic verse was in reality an Italian 'verso sciolto' either 'piano' or 'sdrucchiolo'.

The Sapphic strophe consisted of three more or less complete 'versi sciolti' and one 'quinario', or line of five syllables.

Finally, as to the hexameter, Gaspary points out that in considering the Italian imitation of this form of poetry it must be held in mind that Italians read Latin hexam-

eters solely according to the accentuation of the words.

In the last two feet of the line the word-accent and the verse-accent agree, and this is the reason that, in the Italian imitation of the hexameter, the latter part of the line has a more correct sound than the rest. Occasionally lines are met with where the accentuation of the verse agrees with that of the words which compose it:¹

gióvami quélla bevéndo, miráncola, gióvami quésta.

In such cases the effect produced is more pleasing to the ear, and the line thus resembles the modern method, (both in Italy and in Germany,) of writing the hexameter; that is, the method of reproducing the quantity of the Latin line by the accentuation of words. Such lines as the one quoted, however, are rare in the poems of the sixteenth century, and are apparently due to chance. It was for the reasons stated above² that the pentameter, - which, owing to its scansion, could derive less assistance from the accentuation of words, - was less successful in its reproduction in Italian.

Turning now to the introduction of new imitations during the sixteenth century, Antonio Benieri da Colle, in 1539, first reproduced the Iambic trimetre, or Versus Geno-

¹ Cf. also some lines of the poem by Luigi Groto, p. 46. of this Dissert.

² Cf. p. 55 of this Dissert.

rius, the Fourth Asclepiadean ode, a distich composed of an Iambic trimetre and an Iambic dimetre, and the Anacreontic tetrastich composed of four acatalectic dimetres.

In 1539 Dionigi Atanagi wrote the first imitation of the Alcaic ode.

About the year 1540, Luigi Alamanni attempted a new heroic verse, varying in length between thirteen and fourteen syllables, with a proparoxyton at the end of each line; he composed also another form of metre containing from fifteen to eighteen syllables, each line terminating in a proparoxyton. In this metre it is difficult to recognise any poetical character whatsoever.

About this date Benedetto Varchi translated a fourth Asclepiadean ode from Horace, without, however, adhering very closely to his Latin model.¹

In 1558 Francesco Patrizio again attempted a new heroic metre,² and invented a line of thirteen syllables, Iambic in character, resembling the hendecasyllabic line with the addition of two syllables at the beginning, or at the end, of the line, and accented on the fourth, eighth and twelfth syllables.

About 1580-1590 Leonardo Orlandini first produced an imitation of the First Archilochian metre, and of the First

¹ Cf. Gaspary, Literaturblatt, 1882, III., p. 21.

² Cf. Ibid.

Pythiambic metre.

About 1585 Gio. Batista di Costanzo wrote a Sapphic ode in rhyme, a form of poetry the invention of which has been variously ascribed to Angelo di Costanzo, to Casanova, and to Galeotto del Carretto. In Batista di Costanzo's Sapphic ode the rhyme is arranged thus: A A a-B b. The internal rhyme in the third line occurs in the fifth syllable.

In 1604 Bernardino Baldi invented two new metres, the first, a distich composed of a line of eighteen syllables, and another of seven syllables; the second also of eighteen syllables composed of a shorter part of seven syllables, and followed by a hendecasyllabic. When the line is terminated by a proparoxyton the number of syllables in the line increases to nineteen.¹

The following statement will indicate the proportion in which various classical metres were imitated by the writers included in Carducci's collection of Poesia Barbara nei Secoli XV. e XVI.

It will be seen that here, again, the elegiac distich is by far the most frequently used, two hundred and two poems out of a total of two hundred and fifty-one being

¹ Cf. Gaspary, Literaturblatt, 1882, III., p. 21.

written in that metre. No addition is made in this collection to the four instances of hexameters which I have already noted in the Versi, et Regole.¹

The rare occurrence of the hexameter is remarkable when the frequency of its use in Latin poetry is remembered. Possibly the hexametrical monostich was considered too monotonous for the Italian tongue. Next in order of frequency to the elegiac distich is the hendecasyllabic verse, of which twenty-one instances occur. Of these examples, ten have a proparoxyton at the end of the line. The Sapphic ode comes next in order of frequency; of this there are nine instances, without rhyme in every case. There are four poems in hexameters, two in the First Archilochian metre, and one poem in each of the following metres: the Alcaic, the fourth Asclepiadean, the Iambic trimetre, the Iambic distich composed of a trimetre and a dimetre, the Anapaestic Iambic, the second Pythiambic, and the first Pythiambic.

There are six instances of various other experiments in metres which have already been mentioned in this summary.²

¹ Cf. p. 17 of this Dissert.

² Cf. pp. 34-35 of this Dissert.

The Seventeenth Century.

-:-

In the seventeenth century no school or academy was formed (for the purpose of imitating classical metres in Italian) similar to the "Accademia della Nuova Poesia," instituted by Claudio Tolomei in the sixteenth century. During the seventeenth century there were few imitators of classical metres, and such imitations as were made seem to have been sporadic and independent of one another.

On this point the words of Tommaso Campanella¹ bear some significance. After stating in his preface that he had imitated the Latin elegiac metre he adds that it was "cosa insolita in Italia," indicating that he was unacquainted with other similar efforts.

Although the imitation of classical metres in Italian has continued almost uninterruptedly from the time of Tolomei down to the present day, yet the various attempts do not constitute one continuous movement, but they are rather a series of renewed efforts, entirely separate one from the other. Very often a writer of classical metres was ignorant of previous efforts in the same direction.²

¹ Cf. Carducci, *Poesia Barb.*, p. 401.

² Cf. Gholi, in *Nuova Antol.*, Seconda Serie, 1881, XXVIII., fasc. 15, p. 384.

Gabriello Chiabrera, of Savona.

(1552-1637) 1

After Campanella, whose elegiac poems I have mentioned,² and whose life extended into the seventeenth century, Gabriello Chiabrera is the first poet who strove to reproduce classical metres. Chiabrera was a great admirer of the varied forms of Greek poetry, and was unwilling to restrict himself to the limited bounds of Italian poetry.

It is reported of this poet that he said, "Voglio far come il mio cittadino Colombo; o trovar nuovo mondo o affogare."³ Chiabrera felt it necessary to emancipate himself from the tyranny of rhyme, and to introduce new metres into his poems. He wished to imitate the flights of Pindar and Anacreon, and hence it was that he imitated the

¹ For Chiabrera's date cf. Fornaciari, Dis. Stor., p. 159; also Storia della letteratura italiana, di Girolamo Tiraboschi, Milano, 1822, 15 vol., 12-8°, pp. 974. Cf. Vol. XV., Tomo VIII., Capo III., p. 661, "Gabriello Chiabrera nato a Savona 8 giugno, 1552."

² Cf. p. 46 of this Dissert.

³ Cf. Fornaciari, Dis. Stor., pp. 159-160. Cf. also Borgognoni, Nuova Antol., Seconda Serie, 1877, V., p. 213. Cf. also Grolli, ibid., 1876, VII., p. 695, "E il Chiabrera perpetuo Colombo sempre in cerca d'Americhe, rifece l'Asclepiacea e l'Alcaicafondannocci, non già su piedi alla latina, ma sul numero delle sillabe e sugli accenti."

Alcaic ode in Italian. Porzgoni, in the year 1877, first drew the attention of modern scholars to the Asclepiadean and Alcaic odes of Chiabrera, saying that the latter in praise of Urban VIII.¹ possessed "qualche movenza maestosamente antica", but made no reference, at that time, to the fact that this ode marks the introduction of the imitation of classical poems according to the accentuation of words.

The poem in question, imitated from the Latin Alcaic ode,² begins:

"Scuoto la cetra pregio d'Apolline,"

and is important as marking the first step, in the imitation of Latin poetry, to the change from the old method of attributing a certain quantity to every Italian syllable, to the mode of representing Latin quantity by the accentuation of words. Giuseppe Chiarini goes so far as to say³ that the method of writing classical odes pursued by Car-

¹ Cf. Appendix to this Dissert., No. XVIII., p. '85.

² Cf. Zambaldi, op. cit., p. 64, § 7.
Cf. also Horace, Carm., I., 9.

³ Cf. Nuova Antol. Seconda Serie, 1878, VIII., pp. 489-490.

line is concerned, would be two "quinari", or lines of five syllables coupled together, the first one ending in a paroxyton and the second in a proparoxyton:-

Vélox amœrum sæpe Lucrétilen,¹

which corresponds exactly to the first line of Chiabrera's ode to Pope Urban VIII.:

Scúoto la cétra, prégio d'Apólline.

The same result is obtained when the second mode of scan-sion is read according to the arsis of the line. If the third scansion, however, be adopted and read according to the arsis, thus:

Velóx amœnum sæpe Lucrétilen,

the result, in the Italian reproduction, will be a "quinario piano," accented on the second and the fourth syllables, joined to a "settenario tronco", accented on the first and fourth syllables.

The same result is obtained when the first mode of scansion is read according to the arsis.

From this it will be seen that this Alcaic hendecasyllabic line can be reproduced in Italian in two ways without at all conflicting with the nature of the line; that is, it can be imitated by two "quinari", the first one ending in a

¹ Cf. Horace, Carm., I., 17, verse 1.

paroxyton and the second in a proparoxyton, or else by a "quinario" followed by a "settenario tronco."

The sole method adopted hitherto has been the first of these,¹ and is the one adopted by Chiabrera in his lines:-

Scuoto la cetra, pregio d'Apolline
Ch'alto risuona: vo' che rimbombino.

The Alcaic being one of the metres in which the word-accent tallies most often with the metrical accent, or arsis, Chiabrera has been able to preserve its character with considerable exactness.

In imitating the Alcaic ode, the Italian writers had to compose a metre the first two lines of which must be hendecasyllables, the third, a line of nine syllables, and the fourth, a line of ten syllables.

The two hendecasyllabic lines were reproduced in the manner which I have just shown. The third line was reproduced by an ordinary Italian 'novenario', or line of nine syllables, and the fourth line by a new line which corresponds to the last ten syllables of the ordinary Italian hendecasyllabic.²

The most noteworthy point about Chiabrera's imitation of the Alcaic is the fourth line, which he may be said to

¹ Cf. Stampini, *Odi Barb. di Carducci*, p. 17.

² Cf. Chiarini, in *Nuova Antol.*, Seconda Serie, 1878, VIII. p. 495.

have invented. This fourth line may be called an Italian decasyllabic accented upon the first, third, seventh and ninth syllables, and with a pause after the fourth syllable; or else it may be regarded as a hendecasyllabic with the principal accents on the fourth and tenth syllables, with secondary accents upon the second and eighth, and deprived of the monosyllable forming the anacrusis, which naturally reduces it to ten syllables.¹

Chiabrera's ode which begins:

"Sull' età giovane, ch'arida suggere,"²

is an Asclepiadean ode, and aims at reproducing the metre of the fifth ode, and others, of the first book of the *Carmina* of Horace.³

The first two lines in each verse do not reproduce the Latin metre; that is to say, the Italian lines, when read according to their word-accent, do not reproduce the metre of the Latin lines.

Thus, in order properly to reproduce the long sixth syllable of the first and second lines of the Latin metre, the words "tossico" and "grazia", in the second and fifth

¹ Chiarini, *loc. cit.*, p. 494.

² Cf. Appendix to this *Dissert.*, No. XIX., p. 188.

³ Cf. Horace, *Carm.* I., 5, 14, 21, 23, etc.

This metre is variously named by different writers. By Zambaldi and Stampini it is called a third Asclepiadean.

Cf. Zambaldi, *op. cit.*, p. 63.

Stampini, *Odi Barb. di Carducci*, p. 40.

Bernardo Filippino

(wrote in 1659).

The first mention of Bernardo Filippino is found in Borgognoni's article in the Nuova Antologia for 1877.¹ Borgognoni devotes only five lines to Filippino, and does not appear to have consulted that writer's works. He merely states that in 1659 a certain Bernardo Filippino published a volume of poems of which the greater part were translations in hexameters of Greek and Latin authors.

In 1878 Gnoli in his article, "Vecchie Odi Barbare e traduttori d'Orazio,"² devotes two pages to a discussion of this author's poetry. He accuses Filippino of committing many literary crimes³ by publishing a book of nearly one thousand pages almost entirely full of Italian hexameters, and of samples of metres. Filippino thought that Italian possessed distinctions of quantity similar to Latin, yet he did not wholly follow the rules of Tolomei.

Not content with translating the first book of Homer's Iliad, and the first book of Virgil's Aeneid, our poet went so far as to turn into Italian hexameters the first canto of Ariosto's Orlando Furioso, and the first canto of

¹ Cf. A. Borgognoni, in Nuova Antol., Seconda Serie, 1877, Vol. V., p. 920.

² Cf. Nuova Antol., Seconda Serie, 1878, XII., pp. 697-699.

³ Gnoli's words are, "assassini letterari."

Tasso's Gerusalemme Liberata.

The two pages which I have mentioned, written by Gualti, and the brief mention of Filippino by Borghognoni, constitute the entire available source of information with regard to this much-maligned poet, exclusive of the poet's own works. For this reason I shall devote rather more space in this dissertation to a discussion of this writer's poems than I have done in the case of other authors, even though the quality of his classic imitations as compared with the character of the poems of other authors who preceded him, would scarcely merit this.

Filippino's book of poems¹ was published in 1659, a few years only after the death of Chiabrera, which occurred in 1637. With regard to the contents and the form of Filippino's poems it may be well to state that they are deficient in real poetical feeling, and are more verbose and meaningless than the poems of Marino² by whom Filippino was probably influenced.³

In our poet's imitations of classical poems, the metre of which he made the most use was the hexameter, (1,730

¹ Cf. Versi, e prose di Bernardo Filippino, e d'altri, In Roma, per Angelo Perrotti dal Verme, 1659, (con licenza dei Superiori) in-8^o, pp. 825.

² Cf. Storia della Letteratura Italiana, di Francesco de Sanctis, terza edizione, 2 vol., Napoli, Antonio Morano, 1879, pp. 459-465, in Vol. II., pp. 217-224.

lines approximately) as compared with various kinds of odes (291 lines), which I shall discuss later, while in the elegiac metre, he wrote only seventy-six lines.

Bernardo Filippino made translations from Homer, Virgil, Horace, Ennius, Theocritus, Ovid, Petrarch and Baccio, and wrote adaptations from the works of Ariosto, Tasso, Sannazzaro and Marini.

Filippino's hexameters, elegiac distichs and the various imitations of odes are modelled on those of Leon Battista Alberti, and on the poems of Tolomei and his followers; that is, they followed as closely as possible their Latin model by attributing a quantity to each syllable of a word.

Our poet does not attempt to reproduce any classical metre, as Chiabrera does,¹ by taking the accent of words as the basis of quantity, and his classical poems bear, to the poems which preceded them, a marked inferiority, quite in keeping with the general degeneracy of literature at this period in Italy. Good lines among his hexameters are rare, but occasionally one is found, where, as if by chance, the accentuation of the words falls in with the arsis of the Latin metre and renders the line a good imitation of

¹ Cf. p. 11 of this Dissert.

the Latin hexameter, as for instance:

Titiro a'un gran faggio a l'ombra liêto riposi.¹

Our poet's imitations of the odes of Horace are very poor, and in many cases it would be difficult to recognise the metres which the odes are intended to reproduce, were not the metre mentioned at the head of the poem.

The orthography throughout the book is not only anti-

¹ Cf. Filippino, *op. cit.*, p. 484, line 1.

The following lines may be mentioned, which might stand as hexameters written by the modern school on the basis of word-accent:

P. 45, line 1:

Santa d'Achille, o Musa, il dannosissimo sdegno.

P. 62, line 1:

L'armi, et l'huomo io canto, il qual da sponde di Troia.

P. 62, l. 4:

Per la superna potenza, di Giunon cruda per ira.

P. 161, l. 2:

Libera fece la Tomba, assai co'l senno operando.

P. 484, l. 5:

Fai, che spesso la selva risoni la bella Amarilli.

P. 489, l. 5:

Una la madre ne fu, non una la speme di torna.

P. 499, l. 2:

Moglie de l'alto Poeta, et gran figliuolo d'Apollo.

P. 521, l. 19:

Spesso il Padre mi disse: A che'l non utile tenti?

P. 815, l. 11:

Sì 'n variar s'amplifica l'eccezzente idioma.

P. 815, l. 11:

Onde essendo di quelle assai gradite le norme.

quoted even for the seventeenth century,¹ being more obsolete than that of Tolomei in the sixteenth century, but it is also careless, many words being spelled in more than one way.

The following list of some of the poems of Filippino will give an idea of the incongruous and inappropriate subjects, as well as the varied sources of inspiration from which this obscure poet of the seventeenth century drew:

First book of Homer's <u>Iliad</u>	478 lines
" " " Virgil's <u>Aeneid</u>	780 "
" " " Petrarch's <u>Africa</u>	585 "
" " " Bargeo's <u>Siriade</u>	592 "
" canto of Ariosto's <u>Orlando Furioso</u>	380 "
" " " Tasso's <u>Gerusalemme Liberata</u>	522 "
" idyl " Theocritus	143 "
" eclogue of Virgil	78 "
" " of Petrarch	116 "
" " of Sannazzaro	83 "
" idyl of Marino	584 "

¹ The following words may be cited in proof of this statement:

fabricare	for	fabbicare
Gerusalemme	"	Gerusalemme
Christo	"	Cristo
allhora	"	allora
instrutti	"	istrutti
a le	"	alle
quetano	"	quietano

With regard to Filippino's elegiac lines the same remarks apply as to the hexameters, save that here there is an additional blemish at the close of the pentameter.

The last syllable but one, which should be the third syllable of a dactyl, is often with our poet the accented syllable of an Italian paroxyton word, and therefore can poorly represent a short syllable. This can be seen in the few lines of the elegiac poem which I reproduce,¹ where the words 'sue', 'vale', 'modi', 'stato', 'rato', 'grave', 'trono', 'metri', all of which are accented upon the first syllable, are intended to have the first syllable short. Filippino in thus using these words was acting in accordance with his theory of attributing quantity to Italian words with entire disregard to their accent: the same difficulty as to the end of the pentameter line confronts modern writers of classic poems, owing to the comparatively small number of oxyton words of two syllables in the Italian language.

Filippino imitated several of the odes of Horace, and I shall now take these up in order.

(cont'd)	tractato	for	trattato
	inessorabile	"	inesorabile
	communi	"	comuni
	providio	"	prevideo
	acenti	"	accenti

The word "esametro" is sometimes written "essametro" and sometimes "esametro."

¹ Cf. Appendix to this Dissert., No. XX., p. 100.

Our author first undertakes two translations of the odes of Horace. The first of these¹ is the first ode of the first book of Horace, written in the First Asclepiadean metre.

The translation is not very close, and the ode contains thirty-nine lines in place of thirty-six as in Horace.

The metre, judged by the rules of prosody which Filippino had established for himself, is intended to be a close imitation of the Latin First Asclepiadean, save that the Italian poet does not divide his poem, as Horace does, into strophes of four lines each.

The fallacy of Filippino's prosody when applied to Italian, and the manner in which he imitates the quantity of Latin words, is very evident in the case of the word "presidio".² This word is given the following quantitative value - 0 0 - , entirely regardless of its accentuation upon the second syllable.

Filippino gives two variants of this ode in different metres. Of these, the first is composed of Italian hendec-

¹ Cf. Filippino, op. cit., p. 524, and Appendix to this Dissert., No. XXI., p. 191.

² Cf. Filippino, op. cit., p. 526, Ode I., l. 2.

asyllabic lines ending in a proparoxyton, and the second is styled by him, "traduzione dirittica al modo Toscano." Between these two versions, which are intended to be different, it would be hard to find any distinction, for though the words are slightly changed the metre appears to remain identical. This will be evident from the following lines, taken from the first and the second of these variant versions, respectively:

Alcun co'l correre co'l carro Olimpica
Polve con utile proprio raccolgono,

Certi co'l correre col carro Olimpica
Raccolgon polvere con suo grand' utile.

Filippino next takes up¹ an imitation of Horace's Alcaic ode beginning:

Vides ut alta stet nive candidum.²

This is a moderately close translation of the Latin, and the metre is reproduced with fair success. The ode is followed by a second translation, which Filippino terms "traduzione al modo Toscano, in versi sciolti." In point of fact, the two versions differ very slightly as regards metre, and either one might stand as the Italian reproduction of the Alcaic ode. The sole difference, perhaps, lies in the fact that, in the fourth line of each verse of

¹ Cf. Appendix to this Dissert., Vol. XVIII., p. 100.

² Cf. Horace, Carm., I., 9. I have already shown (cf. p. 31, 62

the imitation of the Latin Alcaic ode, Filippino is more careful to preserve the dactyl at the beginning of the line. The following two lines which are the source lines of the Latin imitation and of its Tuscan adaptation, respectively, will illustrate this point:

O Taliarco, diota in uso.
Cosi a cacciare si viene il freddo.

The noteworthy point in connection with this ode is the construction of the third line which was first pointed out by Chiarini;¹ this writer asserts that from the point of view of metre he prefers this strophe to that of Chiabrera. Filippino, while desirous of following the rules of Latin prosody, tried not to oppose or to alter the usual character of the Italian decasyllabic line. Consequently, when seeking to reproduce the third line of this ode which is an Alcaic of nine syllables,² and not recognising the existence in Italian of any regular line of nine syllables, our author divided the third line into two parts of five syllables, of which parts the last syllable of the first, elided with the first syllable of the second part, and by -----
(cont'd)) that the Alcaic ode was imitated by Dionigi Atanagi and by Chiabrera.

¹ Cf. Chiarini in Nuova Antol., Seconda Serie, 1876, Vol. XII., pp. 698-9.

² Cf. Stampini, XIV., Lir. di Orazio., p. 72.

Stampini also calls this line an Iambic catalectic pentapod, or an Iambic hypercatalectic dimetre (measured by dipods.)

elision the line is reduced to nine syllables.

The following lines will show this:

Le carche selve	et per l'acuto
Co'l Sabin vaso,	o Talarco.
Con larghe vasa	alla Sabina
Su'l farsi notte	a lei susurri
U' grato riso,	ove hai ricrèò;

This feature is more noticeable in the Italian adaptation than in the Italian imitation of the Latin; that is, although more of the lines of the latter, which stand in the third place in the strophe, consist of more than nine syllables they do not always elide in the middle; namely, at the fifth syllable.

In paragraph 34 of a treatise entitled "De'li Accenti, Tractato terzo di Bernardo Filippino,"¹ occurs a series of odes in imitation of those of Horace. The subject of these odes is most prosaic, most of the odes being monologues on accents.²

¹ Cf. Filippino, op. cit., pp. 809-820.

² The word 'accenti' occurs in all the odes, twenty in number, except in odes 9, 15, 16.

The following is a table of Filippino's twenty imitations of odes from Horace.¹

- I. Horace, Carm. I., 1. Asclepiadean Strophe No. I.²
- II. Horace, Epod., XVII. Iambic trimetre (versus senarius). I have shown that this metre was first used by Antonio Renieri da Colle.³
- III. Horace, Carm., I., 11. Asclepiadean Strophe No.V.⁴
- IV. Horace, Carm., II., 18. Trochaic metre, or Hipponactean.⁵
- V. Horace, Carm., IV., 7. Archilochian strophe. This metre I have shown⁶ was first reproduced by Leonardo Orlandini.
- VI. Horace, Carm., I., 3. Asclepiadean strophe, No.II.⁷
- VII. Horace, Epod., 1. Iambic strophe, composed of an Iambic dimetre and trimetre. I have indicated⁸ that Antonio Renieri da Colle first imitated this metre.

¹ The Roman figures to the left refer to Filippino's numbering. Only those metres which have not before been imitated are reproduced in the Appendix.

² Cf. Appendix to this Dissert., No. XXIII., p. 190. My references to the metres of Horace are taken in this and subsequent cases from Schiller's I Metri Lirici di Orazio, etc., cf. p. of this Dissert.

³ Cf. p. 23 of this Dissert.

⁴ Cf. Appendix to this Dissert., No. XXIV., p. 191.

⁵ Cf. op., No. XXV., p. 193.

⁶ Cf. p. 42 of this Dissert.

⁷ Cf. Appendix to this Dissert., No. XXVI., p. 195.

⁸ Cf. p. 26 of this Dissert.

VIII. Horace, Epod., 14, 15. Pythiambic strophe No. I.

A dactylic hexameter and an Iambic dimetre. This metre was first reproduced by Leonardo Orlandini.¹

IX. Horace, Carm., I., 8. Major Sapphic metre.²

X. Horace, Carm., I., 7. Alcmæan strophe.³

XI. Horace, Carm., I., 4. Archilochian strophe No. IV.⁴

XII. Horace, Epod., 16. Pythiambic Strophe No. II.⁵

XIII. Horace, Epod., 11. Archilochian Strophe No. III.⁶

XIV. Horace, Epod., 13. Archilochian Strophe, No. II.⁷

XV. Horace, Carm., III., 12. Minor Ionics, three to the line.⁸

XVI. Horace, Carm., I., 2. Sapphic strophe. I have shown⁹ that this metre was reproduced as early as 1471 by Leonardo Dati.

¹ Cf. p. 42 of this Dissert.

² Cf. Appendix to this Dissert., No. XXVII., p. 200 .

³ Cf. do., No. XXVIII., p. 201.

⁴ Cf. do., No. XXIX., p. 202.

⁵ Cf. do., No. XXX., p. 203.

⁶ Cf. do., No. XXXI., p. 204.

⁷ Cf. Appendix to this Dissert., No. XXXII. p. 205.

⁸ Cf. do., No. XXXIII., p. 206.

⁹ Cf. p. 3 of this Dissert.

XVII. Horace, Carm., I. 5. Asclepiadean strophe, No. IV.

This metre was first reproduced by Antonio Renieri
de Colle.¹

XVIII. Horace, Carm., I., 9. Alcaic strophe. The Alcaic
ode was first imitated by Dionigi Atanagi; later,
Chiabrera again imitated it.²

XIX. Horace, Carm., I., 8. Asclepiadean Strophe, No. III.³

XX. This ode was invented by Bernardo Filippino⁴ and is
made up of various lines. There are six lines to each
verse.

Lines one and three are Phalaecean lines.

— — — — —

The second line is a Glyconic.

— — — — —

The fourth line is an Iambic trimetre.

— — — — —

The fifth line is a Pherecratean.

— — — — —

¹ Cf. p. 34 of this Dissert.

² Cf. do., p. 76, note 2.

³ Cf. Appendix to this Dissert., No. XXIV., p. 100.

⁴ Cf. Appendix to this Dissert., No. XXXV., p. 208.

The sixth and last line which seems like a catalectic Iambic trimetre, appears to have been of uncertain character even to the author, who says it is variously called an Archilochian line or a line of Hipponacteus.

The following is a table of the metres contained in the volume Versi. e prose di Bernardo Filippino.

I.

Hexameters.

(a) Translations from Latin authors.

	page.	number of lines.
1	42	478
2	62	750
3	86	585
4	116	592
5	477	143
6	484	78
7	489	116
8	705	119
9	708	18 short poems
10	719	2 " "
11	722	<u>4</u>
Total number of instances		29

(b) Adaptations from Italian authors.

	page.	number of lines.
1	141	380
2	161	522
3	176	8
4	176	8
5	494	83
6	499	584

Total number of instances 6

(c) Original poems.

	page.	number of lines.
	5	800
	34	15
	34 ss., (16 poems)	181

Total number of instances 18

II.

Elegiac verses. (translations.)

	page.	number of lines.
	520	22
	521	50
	722	4

Total number of instances, 3.

III.

Odes imitated from Horace.

(a) Translations.

page.	number of lines in poem.	Ode imitated.
526	39	Horace, I., 1.
531	24	" I., 9.

(b) Adaptations.

page	number of lines in poem.	Ode imitated.
809	12	Horace., I., 1.
"	12	" Epod. 17.
810	9	" I., 11.
812	12	" II., 18.
"	12	" IV., 7
813	12	" I., 3
"	12	" Epod., 1.
"	12	" " 14, 15.
814	12	" I., 8.
815	12	" I., 7
"	8	" I., 4
816	12	" Epod., 16
"	9	" " 11
817	8	" " 13
818	9	" III., 12

page.	number of lines in poem.	Ode imitated.
818	12	Horace, I. 2.
819	12	" I. 5.
"	12	" I. 9.
820	12	" I. 6
"	18	original metre

Total number of instances of odes 22

Paolo Abriani (of Vicenza)

(flourished about 1638-1654).¹

Of Paolo Abriani but little is known. In mentioning this author Gnoli says that even his birthplace is not definitely established. Vicenza is usually given, although Venice is also suggested. Abriani was an obscure priest of the Carmelite order. The only dates which can be established with any certainty in the life of this author are 1638 and 1654. In 1638 Abriani was appointed priest at Cremolino, in the province of Acqui, and later at Genoa, Padua and Vicenza. In 1654, for some reason unknown, he was compelled to leave the Carmelite order. Abriani is

¹ Cf. Gnoli in Nuova Antol., Seconda Serie, 1876, VII., pp. 699-702.

not mentioned Tiraboschi,¹ and Crescimbeni² gives a bare mention of his name; yet Abriani is a good translator, and made excellent translations of Lucan's Pharsalia, and of the odes and the Poetica of Horace. Abriani, as a translator, is faithful, literal, poetical and harmonious in his verse, often correctly reproducing the spirit of the poems of Horace.³

Abriani's version of the odes of Horace is in the form of Italian unrhymed stanzas.

Gnoli reproduces one of these odes,⁴ which is an Asclepiadean ode, No. IV.⁵

It will be seen that this translation is a close one. When considered as a strophe, from the Italian point of view, I agree with Gnoli that Abriani's ode is excellent, but when examined from the standpoint of metre it is not so successful. It appears to me doubtful whether the Italian poet intended to imitate the Latin metre very closely.

This doubt is upheld by the fact that the third and fourth lines are both of seven syllables in the Italian, whereas

¹ Tiraboschi, Storia, etc. For full title see p. 61 of this Dissert.

² Crescimbeni, D'istoria, etc. Cf. p. 72 of this Dissert.

³ Cf. Gnoli, in Nuova Antol., Seconda Serie, 1876, XII., p. 700.

⁴ Cf. Appendix to this Dissert., No. XXXVI., p. 240.

⁵ This ode is a translation of Horace, Carm., I., 5.

the third line of the Latin (a second Pherecratean) has seven syllables, and the last line (a Glyconic) has eight syllables.

Abriani has reproduced the first two lines of this ode (Asclepiadeans) by Italian hendecasyllabic lines. This again will serve to show that Abriani was content to approach the Latin metre, without necessarily imitating it very closely.¹

Abriani tried several ways of reproducing the third and fourth lines of the Alcaic strophe, which I have already shown² was a favorite model for Italian imitators of classical metres. Sometimes our poet rendered them by Italian octosyllabic lines, as in the following instance:

Vedi come di neve alta bianchezza
L'erto Soratte, e che la selve stanca
Al gran peso or più non regge
E'l Rio indura al gelo acuto?³

Again, he places in the last two lines a line of eight syllables and one of nine syllables:

Non creder già ch'abbiano fin le voci
Ch'io, nato in riva all' Aufido sonante,
Con nov' arte e non più usata⁴
Parlo, e da udirsi a suon di lira.

¹ Cf. Gnoli, loc. cit., p. 700.

² Cf. p. 76, note 2, of this *Dissert.*

³ This Alcaic ode is translated from Horace, *Carm.*, I., 9.

⁴ This ode is a translation of Horace, *Carm.* IV., 9.

Antonio Giordani (of Padua)

wrote 1687.

Antonio Giordani was an obscure Paduan, and is not mentioned by any historian or writer on literature. He wrote after Tommaso Campanella,¹ and before Paolo Rolli² and Fantoni,³ and serves to close the considerable gap of time which intervened between the first mentioned and the last two of these imitators of classical metres.⁴

The odes of Antonio Giordani were published in Padua by Pietro Maria Frambotto in 1687,⁵ at the request of the friends of the poet who was of a retiring disposition, and sought to avoid publicity.

¹ Cf. p. 46 of this Dissert.

² Ibid., p. 87.

³ Ibid., p. 100.

⁴ The Giornale Storico, 1895, Vol. XXV., p. 176, under Atti e Memorie della R. Accademia di Padova (V. 4.), gives a reference to an article (cf. Note 5, below) on Giordani, and it is from this article that I derive my information.

⁵ Cf. Atti e Memorie della R. Accademia di scienze lettere ed arti in Padova., Anno CCXCV., 1893-94, Nuova Serie, Vol. XC, Dispensa 4a, Padova, tip. Giovanni Battista Pardi, 1894, pp. 279-287, Article by Prof. Guido Mazzoni, "Per la Storia della strofe saffica in Italia."

Antonio Giordani is not to be confounded with "Sig.

Antonio Giordani, a doctor of law, the son of Sig. Francesco Giordani, and who was also a poet. Our author was the son of Baldisera Giordani a celebrated surgeon. He belonged to the "Accademia degli Invigoriti," and celebrated the events of his time by writing Horatian odes, beginning in the year 1663.¹

Giordani was a clever versifier; he was not lacking in artistic skill, and had a certain facility of style and rhyme, but he was not a poet. He wrote altogether seventy-seven odes; of these, thirty are Sapphic odes, of which Mazzoni gives a list of the titles. In four of these Sapphic poems the rhymes are arranged A B A b, and in the remaining twenty-six, the rhymes are arranged A B B a.² In the preface to his poems Giordani states that he had not tried to keep any one definite model in mind in his imitation of the Sapphic ode, but had intended to write it in more than one way. He was careful to maintain the caesura of the three hendecasyllabic lines after the fifth syllable, thus preparing the ear for the five-syllabled Anapaest at the close of the verse.

¹ Cf. Mazzoni, op. cit., p. 282.

² Cf. do., p. 285.

Moreover, our poet very frequently accents the first syllable of the hendecasyllabic lines, or of the Adonius, though this is not done frequently enough to become monotonous. Mazzoni reproduces two of the Sapphic odes written by Antonio Giordani. Of these, the rhymes of the first¹ are arranged A B A b, and those of the second² A B B a. In the first of these odes it will be seen that seventeen out of thirty-six lines are accented upon the first syllable; that is, lines 1, 2, 4, 5, 8, 12, 16, 18, 19, 20, 22, 23, 25, 29, 31, 33, 36.

In the second ode nineteen lines out of a total of thirty-six are thus accented; namely, lines 1, 2, 4, 6, 7, 10, 12, 14, 16, 18, 20, 21, 22, 24, 25, 28, 30, 34, 36.

1 Cf. Appendix to this Dissert., No. XXXVII., p. 211

2 do., No. XXXVIII., p. 114

Summary of the Poems
written in imitation of classical metres
during the Seventeenth Century.

-:-

The contributors to the imitation of classical poetry during this century were few. Among these contributors appears for the first time a poet who figured prominently in other departments of Italian poetry, and who occupies a prominent place in the literature of his country; namely, Gabriello Chiabrera of Savona (1552-1637). This writer in his reproduction of the Alcaic ode made an important innovation in the imitation of classical metres; that is, he introduced the method of representing Latin quantity by making use of the accent of Italian words, in such a way that accented syllables represent the long syllables of Latin, and unaccented ones stand, for Latin short syllables.

Chiabrera's ode was the more successful in that the word-accent in the Alcaic ode coincides with the metrical accent more often than in other metres.

The fourth line of this ode was entirely original with Chiabrera who reproduces the Latin Alcaic decasyllabic line

¹ This statement is true only if we except Ludovico Ariosto, who wrote a poem in Italian hendecasyllables ending in a proparoxyton. This metre may have been in imitation of the Latin Iambic trimetre. Cf. p. 5 of this Dissert.

by an Italian hendecasyllabic accented upon the first, third, seventh and ninth syllables, and shorn of the syllable in anacrusis, thus reducing the line to the necessary ten syllables.

Chiabrera wrote about the same time as Bernardo Filippino.¹ This obscure poet published at Rome in 1659 a volume filled chiefly with poems composed in Latin hexameters. This author wrote his poems in the manner of Tolomei² and his followers, and appeared to be able to recognise the existence of a definite quantity in the various syllables of Italian words. He did not in any way advance the science of the imitation of classical metres. His language is stilted and bombastic, while his subjects are either too trivial or too ambitious, and in either case ill-chosen. Filippino translated parts of the Aeneid of Virgil, the Iliad of Homer, and wrote out versions in hexameters of Tasso's Gerusalemme Liberata and Ariosto's Orlando Furioso, besides composing a score of odes on such an unpoetical subject as "Accents."

Filippino translated two odes from the first book of the Carmina of Horace, and wrote nineteen poems in which he

¹ Cf. pp. 61, 69 of this Dissert.

² Cf. p. 11 of this Dissert.

imitated the metres of Horace. Of these odes those which Fernando Filippino imitated for the first time (as far as I can judge from the material which I have been able to control,¹ were the Asclepiadean metre, numbers I., II., III., and V.; the Trochaic metre; the Major Sapphic; the Alcaic; the Archilochian metre, numbers II., III., and IV.; the Minor Ionic metre (three feet constituting a line); and the Pythiambic metre, number II.

Filippino should receive credit for an ingenious method of reproducing the third line, of nine syllables, of the Alcaic ode. He divided the line into two parts of five syllables each, and so arranged these parts that by eliding together they should constitute a line of nine syllables.

He also invented an entirely new ode in strophes of six lines, which were imitations of various Latin lines joined together to form a new metrical scheme. It can be stated with assurance that this cumbersome metre found no imitators.

Filippino's poems in hexameters vary in length from four to eight hundred lines. Of his fifty-three poems, twenty-nine are translations, six are adaptations from other

¹ For the titles of books of the sixteenth century which I have consulted cf. this Dissert., pp. 11, 21, 32, &c.

Italian poems, and eighteen are original.

It will be gathered from this summary that in spite of the bulk of Filippino's poems his place among the imitators of classical poems is but an insignificant one. He is of interest only as showing the stage which such imitations had reached during the low ebb to which literature had sunk in the seventeenth century, and as marking the more or less uninterrupted succession of writers of classical poetry in Italy.

Paolo Abriani of whom little is known (and of whom the only dates which can be determined with certainty are the years 1638 and 1684) differed from Filippino in that he restricted himself more to translating the odes of Horace. He was a more accurate translator than Filippino, and his odes are written, not on the basis of quantity, but according to the accent of words, and he generally uses lines already familiar to Italian poetry, with the single exception, perhaps, of the line of nine syllables. His work is of a much higher standard than that of Filippino.

His translations of Lucan and Horace are close, literal and harmonious, and often reproduce the spirit and the vivacity of the originals.

Abriani paid more attention to the translation and to

the poetical side of his poems than to the matter of reproducing carefully the metre of the poems which he was imitating. His odes are written in unrhymed stanzas. It is probable that he never intended to imitate closely the metre of the Latin odes, and he often altered the number of syllables of the Latin lines. He sometimes represented the last two lines of the Alcaic ode by two octosyllabic lines, sometimes by an octosyllabic line followed by a line of nine syllables, or vice versa, and occasionally by two lines of nine syllables.

Antonio Giordani wrote toward the end of the seventeenth century, between the years 1663 and 1687. Of this obscure poet very little is known and he is not mentioned in any work on Italian literature.

Giordani is noteworthy for his frequent use of the Sapphic metre, no less than thirty odes out of a total of seventy-seven being Sapphic odes. He was lacking in true poetic inspiration, while his imitations of the Latin metres are also deficient in accuracy. His Sapphic odes are in rhyme, and his arrangements of the rhyme are two in number. Giordani was careful as far as possible to preserve the caesura after the fifth syllable in his Sapphic line, and to maintain, as far as was practicable, an accent

upon the first syllable of each line. In this, as I shall seek to show, he was followed later by other writers.

The Eighteenth Century.

-1-

Paolo Polli

(1687 - 1765) ¹

Throughout the eighteenth century, and down to the present time, there has been an almost uninterrupted sequence of imitators of classical poems.

For the first time since the sixteenth century "schools" of classical poetry were formed. Imitations were made more and more skilfully, and ancient metres were adapted as much as possible to Italian versification, until finally these attempts to introduce a new class of poetry resulted in Giosuè Carducci's Odi Barbare, and in the formation of the present school of imitators of classical poetry.

The first poet of the eighteenth century is Paolo Polli (1687-1765) of Rome. This poet lived almost entire-

¹ Cf. Fornaciari, Dis. Stor., p. 228.

ly in London, teaching Italian, and editing the works of Italian classical authors.

He returned to Italy a wealthy man, and settled at Todi. He owed his popularity to his Ovidian odes, to his Catullian scherzi, to his poems in the style of Anacreon, and to his canzonette of love which at that time were in the mouths of everyone.

Fornaciari states¹ that Ludovico Savicli² was influenced by Rolli, and as the former was the founder of the Horatian school of the eighteenth century Rolli may be said to have influenced, indirectly, the imitators of classical metres throughout the eighteenth century.

Of Paolo Rolli's poems³ the following may be chosen as genuine imitations of classical metres:

Book. Ode. Page.

- | | | | |
|-----|----|---------|--|
| II. | 7 | 143 | Sapphic ode, unrhymed.
Folle è le mete chi additar presume. |
| II. | 10 | 147 | Alcaic ode, unrhymed.
Scender che giova ad gli Avi splendidi. |
| II. | | 159 | Hendecasyllabic, unrhymed.
No non richiedono questi miei scherzi. |
| II. | | 177-194 | Fourteen poems in hendecasyllabics
Of these, numbers one, eleven and thirteen are unrhymed, the remainder being in rhyme. |

¹ Cf. Fornaciari, Dis Stor., p. 223.

² Cf. p. 105 of this Dissert.

³ Cf. De' Poetici Componimenti del Signor Paolo Rolli, di-

Book. Ode. Page.

III 326 Sapphic ode, unrhymed.
Qual no' reconditi più cupi abissi.

III. 328-329 Two poems in hendecasyllabics,
in rhyme.

Of the fourteen poems in hendecasyllabics in Book II., mentioned above, the three poems which are not in rhyme end in a paroxyton word, while in the eleven odes in rhyme two lines end in a paroxyton word, and every third line in a proparoxyton. The latter arrangement is found also in the two hendecasyllabic poems in Book III.

In eight of the eleven odes in rhyme in Book II. the arrangement of rhymes is - a, b, a, c, d, c, e, f, e, g, h, g, etc. The remaining three are arranged as follows: ode 2; a, b, a, c, d, c, e, c, e, f, g, f; ode 4; a, b, a, b, c, d, e, f, e, g, h, g; ode 14; a, b, a, c, d, c, e, f, e, g, f, g. The arrangement of rhyme in the two odes of Book III. is similar to that of the eight odes in Book II.

In his Sapphic ode Rolli is not very careful to maintain the caesura after the fifth syllable, nor does he always accent the first syllable of his line. Of the forty-four lines which constitute his Sapphic ode in Book II.¹

(cont'd) visi in tre libri con aggiunte, in *Mizza*, presso la Società tipografica, 1782, in-12°, pp. XXIV., 431.

¹ Cf. Rolli, *op. cit.*, p. 143.

only twenty-four lines are thus accented. In the Sapphic ode in Book III.¹ twenty-five lines only out of thirty-six are thus accented.

With regard to the caesura,- in the first instance of the Sapphic ode (Book II.), the caesura occurs after the fifth syllable although Rolli is very irregular in this. In the second instance of the Sapphic (Book III.) the caesura in the first line occurs after the sixth syllable, and in the second and third line after the fifth syllable.

As for the composition of the lines of the latter ode, the first is an Italian hendecasyllabic line composed of two 'quinari', of which the first ends in a proparoxyton and the second in a paroxyton: the line is accented upon the first, fourth, seventh and tenth syllables. The second line is made up of the same parts as the first line, with the order reversed, however, and with accents upon the first, fourth, sixth and ninth syllables. The third line is generally of ten syllables, but in verses five and six it has only nine, while in the seventh verse it has eleven syllables. This line is accented upon the first, fourth, seventh and ninth syllables.

¹ Cf. Rolli, op. cit., p. 326.

Gnoli quotes two verses of the ode¹ which begins,

"Scender che piova dagli avi splendori,"²

and calls it an Asclepiadean. Rolli, still bolder, . . . at times abandoned rhyme altogether, not only in his Catullian hendecasyllabics, but in the Asclepiadean and in the Sapphic ode." Thus, for instance:-

"Scender che piova dagli avi splendori."

Although Gnoli would seem here to infer that this is an Asclepiadean (probably Asclepiadeum quantum) for it could not possibly be mistaken for a Sapphic, I prefer to believe with Carducci³ that this ode is intended to represent the Alcaic metre, and that two Italian lines of seven syllables, ending in a paroxyton, have been substituted for the Alcaic line of nine syllables and for the Alcaic decasyllabic line. The first and second lines of this ode are exactly similar in construction to the second line of the Sapphic mentioned above. I here reproduce two lines to illustrate this fact:

Alcaic ode,⁴ "E al chiuso in arche tutt'oro pallido."

Sapphic ode,⁵ "Sepolto in arche di ferro triplice."

1 Cf. Gnoli in *Nuova Antol.*, 1878, XII., p.705.

2 Cf. Appendix to this *Dissert.*, No. XXVIX.

3 Cf. Carducci, *Lirici*, etc., Preface, p.CXVI. Carducci here quotes the seventh verse of this ode, which, however differs from the other verses in the third line. Cf. also Aldini, *op. cit.*, p.47, note, where he quotes the sixth verse of this ode which he calls an Alcaic.

4 Cf. Rolli, *op. cit.*, p.147, Ode X., verse 1, line 2.

5 Cf. *ibid.*, p. 326, verse 1, line 2.

Luigi Savioli (di Modena)

(1729 - 1804.)¹

This author who, we have seen, was influenced by Rolli, was the founder of the Horatian school of poetry in the eighteenth century.² "He wrote lyrical poetry with great originality and intellectual power, and in his book Degli Amori, with his canzonette composed of lines of seven syllables, alternately paroxyton and proparoxyton, he imitated the elegies of Ovid and of Tibullus, and in his odes he deserves to rank next to Parini for conciseness and vigor of style." With regard to Savioli's followers, Fornaciari says, "the poet of Modena stands at the head of a considerable school of imitators who tried to follow in the footsteps of Horace, and whose poems are not devoid of a certain poetical force. These followers of Savioli³ were Agostino Paradisi di Vignola (1756-1783), Luigi Cerretti di Modena (1738-1828), Francesco Cassoli (1749-1812), Giovanni Paradisi the son of Agostino Paradisi (1760-1826), and

1 Cf. Fornaciari, Dis. Stor., pp. 229-230.

2 Ibid., p. 229.

3 Cf. Carducci, Lirici, etc., Preface, for the dates of these writers.

A. Paradisi, cf. pp. XVIII.-XXVIII.

L. Cerretti, cf. pp. XXVIII.-LVIII.

Luigi Lamberti (1758-1813).¹ The last three were from Reggio, and the last two were pupils of Cerretti, who occupied the chair at Milan vacated by Brera, and formerly held by Parini."

Poets of the school of Parma also wrote poems in metres which resembled classical metres, "but their style is pompous and magniloquent as compared with the sobriety of the imitators in the style of Horace."² To this school belong Carlo Castone della Torre di Rezzonico, of Como (1742-1796),³ who introduced too much learning and science into his lyrical poetry; Prospero Manara di Borgonotaro (1714-1800), known for his sonnet on the tomb of Alessandro, Clemente Bondi of Parma (1742-1821), the translator of Virgil and Ovid, but who was rather weak as a lyrical poet, and lastly, Anselmo Mazza, also of Parma (1741-1817).⁴

(cont'd)

F. Cassoli, cf. pp. LXVIII.- LXIX., cf. also Fornaciari, Dis. Stor., p.230.

G. Paradisi, cf., pp. LXVIII. and LXXIII. - LXXV.

L. Lamberti, cf. p. LXVIII. and LXX. - LXXIII. Carducci gives the date of Lamberti's birth as 1759.

¹ On this author, cf. Luigi Lamberti (vita, scritti, amici) con lettere e poesie inedite, di Vittorio Fontana, Reggio nell' Emilia, tip. degli Artigianelli, 1893.

For a criticism of this book, cf. Giorn. Stor., 1893, Vol. XXII., p. 442.

Cf. also Nuova Antol., Terza Serie, 1893, Vol. XLVI., fasc. 16, 15 agosto, p. 773-4.

² Cf. Fornaciari, Dis. Stor., p. 230.

³ Cf. Carducci, Librici, Pref. pp. LXXV. - XCI.

⁴ Ibid., pp. LXXVII. - CIV.

These poets,¹ however, preferred to write poems which merely possessed a classical coloring or flavor rather than closely to imitate classical metres. They did not introduce any very striking innovations into their reproductions, and their classical imitations adapt themselves very much to the laws of Italian versification. For this reason their poems, although they should not be entirely overlooked, lie somewhat outside the field covered by the present dissertation, and therefore I shall reproduce at most one or two of these poems.

To bear out this statement of the Italian character of the Sapphic and Alcaic odes of the schools of the eighteenth century in the north of Italy, I would refer to Gnoli, who says² that whereas Tolomei's school tried to Latinize Italian metres, later poets sought to render Latin metres Italian.

Some Latin lines when read according to grammatical accent render a sound which can be reproduced fairly accurately in Italian lines.

¹ For the poems of the authors mentioned above I have consulted Carducci's *Lirici del Secolo XVIII.*, and have derived my information regarding these poets and their works from the excellent preface which precedes the collection.

² Cf. *Nuova Antol.*, Seconda Serie, 1878, Vol. XII., p. 704, bottom.

Italian poetry has already assimilated all such lines, notably through the influence of Fantoni and other poets of the eighteenth century. They aimed at reproducing ancient metres, as accurately as possible, by making use of Italian lines alone, and by combining these lines in a way which conformed to the laws and customs of Italian poetry. Wherever they met with lines which, when read according to word-accent, did not correspond to any Italian line, they proceeded simply to substitute some other Italian line. This is evident in the case of the Alcaic ode of Giovanni Paradisi.¹ Not recognising in the Latin Alcaic decasyllabic line a similarity to any Italian line, this poet divided the line into two separate parts, each of five syllables, or made the second part of six syllables, in which case by means of a skilfully contrived elision in the middle, the line continued to have only ten syllables.

Giovanni Fantoni (di Fivizzano.)

(1755 - 1807)²

The most important imitator of classical metres in the

¹ Cf. Appendix to this Dissert., No. XL., p. 220

² Cf. Carducci, Iirici, preface, p. cvi, for Fantoni's date. On the same point cf. Nuova Antol., Terza Serie, 1889, Vol. XIX., p. 8.

The date given by Fornaciari, Dis. Stor., p. 231, is

eighteenth century was Giovanni Fantoni.

Fornaciari says of him, "Possibly possessed a lyrical poet who attained a certain degree of fame, namely, Giovanni Fantoni of Fivizzano, better known under the Arcadian name of Labindo. In spite of the thoughtlessness of youth he possessed a great love for classical authors, and especially for Horace, who was always his favorite poet, and his model. Owing to the fact that he followed the Latin poet so faithfully both in his ideas and in his fancies, at times almost translating him literally, and to the fact also that he imitated those metres of Horace which in some measure resembled Italian forms of poetry, Fantoni earned for himself the title of 'the Tuscan Horace.' This appellation must be regarded as referring rather to the external form of Fantoni's odes than to their sentiments or to their aesthetic perfection."

Under the somewhat misleading and ambiguous title "Un Giacobino in formazione," Giosuè Carducci wrote an article on Giovanni Fantoni in the Nuova Antologia.¹ This is a sketch of the life and character of the poet, and contains
 (cont'd) 1752-1807. The latest work on Fantoni by Solerti (cf. p. 107 of this Dissert.) gives the dates 1755-1807. For an account of the life and writings of Fantoni, cf. Carducci, Variazioni, preface CIV. - CXXXVII.

¹ Cf. Nuova Antol., Terza Serie, 1889, Vol. XIX., fasc. 1, pp. 5-20.

abundant quotations from his poems. Fantoni is not even mentioned in Domenico Gnoli's¹ article, "Vecchie Odi Perbare e trionfatori d' Orazio", probably for the reason that although Fantoni drew largely upon Horace for inspiration and for the form of his poems, he did not actually translate any of the odes of Horace, nor reproduce his metres sufficiently closely.

For Fantoni's poems I have drawn from the latest edition, namely, Angelo Solerti's Le Odi di Giovanni Fantoni.²

Giovanni Fantoni, known in the world of letters under the title of "Labindo", was born at Fivizzano on the 27th of January, 1755.

He studied the humanities under Padre Maestro Fasce, but it was Padre Maestro Godard who, recognising his talent for poetry, first enabled him to enjoy the works of Latin authors, and especially those of Horace. The young poet immediately conceived a great liking and a deep veneration for the poems of this Latin author.³ When Fantoni began

¹ Cf. Nuova Antol., Seconda Serie, 1873, Vol. XII., fasc. 24, pp. 692-707.

² Cf. Giovanni Fantoni (Labindo) Le Odi, con prefazione e note di Angelo Solerti, Torino, G. Triverio, 1887, in-8° pp. XCVIII. -325.

For a favorable notice of this book, cf. Giorn. Stor., 1887, Vol. X., p. 280, and also Nuova Antol., Terza Serie, 1888, Vol. XIII., fasc. 1, I Ann., p. 53. Giosue Carducci, "A Proposito di una recente edizione delle odi di Giovanni Fantoni."

³ Cf. Solerti, op. cit., p. VI.

to write he adopted the name "Labindo", which he never afterwards abandoned.

Our poet had three reasons for adopting this nom de guerre. First, he feared to face the verdict of the public under his true name; secondly, he wished to know with certainty before declaring his identity whether his poems would be received with favor or otherwise. Thirdly, he desired to change his name in order that his works should not be confused with those of a celebrated writer, still living, who bore the same name as our poet, Giovanni Fantoni.¹

Under Maestro Godard our poet made a diligent study of metres, and soon after conceived the idea of writing his odes. Of these odes the first one to be published was the Sapphic, beginning, "Cadde Minorca."²

In 1784, our poet published a little volume, of forty pages, containing "Odi ed Anacreontiche", these being the first samples of his imitation of Horatian odes.³ The publication in 1784 of a larger edition containing some new poems, and dedicated to Lord Nassau Clavering, Prince of Cowper, was the means of obtaining for Fantoni admission in to the R. Accademia Fiorentina. At this time "Labindo" benefited much from an intimacy with the Abate Vincenzo

¹ Cf. Solerti, op. cit., p. XIV.

² Cf. ibid., Book I., ode 13.

³ Cf. Solerti, op. cit., p. XIII.

Corazza,¹ the author of the "Sapphic Hymn to the Sun."

Fantoni prepared himself, for his task of writing classical poems, by translating and paraphrasing the finest passages in the works of the best classical writers, both of prose and of verse, but especially to the works of Latin poets.

This was done ostensibly in connection with a course of lectures delivered at Pisa in 1780 by our poet, but there is no doubt that he took a keen pleasure in this preparation for his work of imitating Horatian odes.

When, in 1789, "Labindo" retired to Fivizzano, he devoted himself entirely to a study of Latin authors, namely Catullus, Virgil, Tibullus, and Juvenal, but particularly Horace and Ovid.² He was accustomed to turn entire thoughts, phrases and figures of speech into Italian lines, but later he found that there was too much dissimilarity between the various authors, and feeling himself incapable of assimilating the thoughts which he had gathered, he restricted himself with regard to his odes to an imitation of Horace alone.³

With regard to the question as to whether "Labindo" can be called the Tuscan Horace there are various opinions.

¹ Cf. p. 124 of this Dissert.

² Cf. Solerti, op. cit., p. LXVI.

³ Ibid., p. LXVII.

Although it may be urged against Fantoni that he was not original because he imitated Horace, it should not be forgotten that Horace himself imitated Greek poets.

If our poet cannot be blamed for reproducing the metres of Horace, fault is to be found with him on the score that he repeats too constantly not only the words, but the ideas of Horace, and makes use of Horatian phrases and turns of speech when original, modern expressions would be far more suitable.

On one respect Fantoni has the advantage of Horace. The latter although he begins his odes very enthusiastically and with great spirit, often finishes them lamely and languidly. "Labindo", however, following the custom of the eighteenth century, almost always closes his odes in a brisk, vigorous manner.¹ Solerti posits the statement that this feature of Italian poetry was originated, perhaps, by the taste for those sonnets with an epigrammatic flavor which form so large a part of Italian lyrical poetry.² Fantoni is also to be blamed for an unevenness of

¹ I would select the following odes as being those which end in a spirited manner:

Book I., Odes 8, 10, 14, 19, 20.

Book II., " 11, 12, 15, 18, 19, 20, 21, 24, 28.

Book III., " 1, 5, 12, 16, 21, 23, 25, 26, 28.

Book IV., " 1, 4, 9, 10, 12, 15, 19, 20.

² Cf. Solerti, op. cit., p. IV.

composition which is not only noticeable between various odes, but even from verse to verse of the same one. Perhaps the quality of our poet which is most Horatian is his mode of making historical allusions, and of celebrating contemporary political events, from the War of Independence of the United States, to Napoleon and the French Revolution.

Fantoni borrowed from Horace not only his form and mode of expression, but also his opinions, and this to such an extent, that when he is least imitative he appears at his worst.

One cardinal point of difference between the two poets lies in the fact that whereas the political odes of Horace are among his poorest productions, some being so lifeless that their consummate art alone redeems them, those of Fantoni, on the other hand, are among the best of his odes.¹

For some time "Labindo", like many of his predecessors in the art of writing classical metres, was of the opinion

¹ I have selected the following as being essentially political odes:

Book I., Odes 13, 14, 15, 16, 17, 25.

Book II., " 3, 6, 11, 12, 14, 15, 20.

Book III., " 1, 14, 19, 20, 24, 25.

Book IV., " 7, 14, 19.

that the long and short syllables of Greek and Latin words could be introduced into the Italian language, but he was compelled to abandon this view, finding his efforts to reproduce the hexameter and the pentameter unsuccessful. Soon he completely abandoned the idea of imitating feet and quantity, and in place of Latin lines he substituted lines already in use in Italian poetry, and which, in their sound and measure, approximated most closely to the ancient models. Fantoni was of the opinion, and justly so, that the Italian tongue, accustomed even more than other languages to a certain delicacy and softness of diction imparted to it by the abundance of its vowels, could not be reconciled to the harsh sound of certain Latin lines. For this reason our poet freely imitated from Virace all those metres whose lines have the same measure and the same caesura as Italian lines.

Some metres he altered somewhat in order to approximate them to the nature of Italian versification, while other metres, again, he made up himself, either by inverting the order, or by changing the manner of combining the lines of his model.

Our poet entirely overlooked the hexameter, and reproduced it by the Italian hendecasyllabic line which, even though it may occupy the corresponding place in Italian poetry

which the hexameter filled in Latin, is far from rendering the sound or imitating the heroic swing of the Latin line.¹ Fantoni seems to have become discouraged in his imitation of the hexameter, and when in his ode "Umanita",² dedicated to Melchiorre Cesarotti, he reproduced the elegiac distich, the hexameter was rendered simply by a hendecasyllabic line. The pentameter was an imitation of the Latin, but only partly so, for the first two feet of our poet's pentameters are invariably spondees.³ By adopting this arrangement, Fantoni's pentameter resembles an Italian hendecasyllabic line ending in a proparoxyton, and as such was recognised by Melchiorre Cesarotti, who wrote a letter to our poet expressing his views on this subject.⁴

Fantoni met with most success in his imitation of the Sapphic ode.⁵ This metre he changed in various ways as will presently be shown. He was usually careful to maintain the accent upon the first syllable of the line.

1 Cf. Solerti, *op. cit.*, p. LVIII.

2 Cf. Appendix to this *Dissert.*, Vol. VII., p. _____

3 Cf. Book III., Ode 27.

4 Cf. Solerti, *op. cit.*, pp. LIV.-LVI.

5 The following are Fantoni's Sapphic odes:

Book I., Odes 1, 8, 9, 11, 13, 15, 19, 22, 23, 24, 25.

Book II., " 2, 6, 7, 8, 13, 14, 15, 17, 20, 21, 22,
23, 26, 27, 28, 29.

Book III., " 2, 6, 7, 8, 11, 16, 18, 20.

Book IV., " 5, 9, 10, 12, 15, 16, 20.

Solerti states¹ that our poet invariably accented the first syllable of the Adonius, but it appears to me that Fantoni was far from consistent in doing so.²

"Fabindo" was careful to observe the caesura at the close of the fifth syllable, but paid less attention to the accentuation of the second hemestich of the line, preferring to change the accent in order to avoid monotony. Our poet preferred to write his odes in rhyme, although Polli, Paradisi and Corazza before him had in many poems dispensed with it.

On account of the introduction of rhyme into his odes Fantoni was compelled to alter his distichs into tetras-tichs.³ Fantoni's stock of rhymes is particularly rich in proparoxyton words⁴, and he gained the praise of the

¹ Cf. Solerti, op. cit., p. LVII.

² I find that the Adonius is not accented in the following lines:

Bk.	Ode.	Verse.	Bk.	Ode.	Verse.	Bk.	Ode	Verse.	Bk.	Ode.	Verse
I.	1	2,6.	II.	13	1,5.	III.	2	2	IV.	5	2,4,8
	8	2		14	2		6	1,4		10	1,2,7
	9	3,4		15	1		8	2		12	3,10
	11	3		20	3		11	2,3			
	13	2,7,8,14		22	3		16	2			
	25	4,7		26	2		18	8			
				27	3		20	1,11,13, 14,20,21			
				28	2,4						
				29	2,5,8						

³ Cf. Solerti, op. cit., p. LVIII.

⁴ I find that in the following odes all the words at the end of the line are proparoxyton words:

Book I., Odes 2, 7, 9, 10, 14, 17, 20.

Book II., " 1, 4, 30

poet Mazza who was himself an adept at rhyming proparoxyton words.¹

There are many words, however, which our poet uses indiscriminately both as paroxyton and proparoxyton.²

(cont'd)

Book III., Odes 4, 13, 17.

Book IV. " 17, 18.

Of these, Book I., Ode 20, has two proparoxyton words in each of the first three lines.

¹ Cf. Carducci, *Lirici*, preface, pp. C. and CXV.

² I would quote the following list of words, final in their line, which Fantoni uses either as proparoxyton or paroxyton.

These words are used once in each case: treccia, sabbia, impaccio, rischio, fischio, tugurio, propizio, inerzia, greggia.

The following appear twice in each case: somiglio, scempio; and these are used twice as proparoxytons and once as paroxytons: vittoria, consiglio, forlì, empio, doglia.

Besides those mentioned I would add the following:

	Propar.	Parox.		Propar.	Parox
orgoglio	5	9	soglio	3	9
figlio	6	3	faccio	3	3
ciglio	4	5	braccio	7	5
giustizia	1	2	invidia	6	1
furia	7	1	soggio	3	6
voglia	2	5	spiaggia	1	4
scoglio	1	2	spoglie	4	1
tempio	3	1	campideglio	1	2
gloria	4	2			
vizio	6	1			
minaccia	4	3			
esempio	2	5			
veggio	4	1			

Fantoni often has false rhymes,¹ or forms a rhyme by using the same word with a varied prefix.²

- 1 I cite the following as the most striking instances of this fault:

Page.	Book.	Ode.	Verse.	
135	I.	26	4	labbro - cinabro
168	II.	14	2	accolta - ascolta
279	IV.	8	11	compagne - piange

Besides these there are many cases (47) in which a close vowel is made to rhyme with an open vowel in a penult.

- 2 I have found the following instances of this manner of forming a rhyme:

Page.	Book.	Ode.	Verse.	
124	I.	18	6)	treccia - intreccia
240	III.	20	13)	
217	III.	10	1)	utile - inutile
225	III.	13	9)	
242	III.	21	3)	docile - indocile
247	III.	22	27)	
301	IV.	14	4)	
117	I.	13	7)	ombra - adombra
218	III.	10	9)	braccia - abbraccia
222	III.	11	12)	sangue - esangue
259	III.	28	17)	
223	III.	12	4	saltano - assaltano
229	III.	14	16	cuopresi - discuopresi
231	III.	15	3	pugna - repugna
239	III.	20	7	costante - incostante
242	III.	21	4	memore - immemore
252	III.	25	4	pugna - impugna
259	III.	28	13	onda - inonda
276	IV.	4	8	merito - demerito
301	IV.	14	5	nobile - ignobile
314	IV.	21	11	concordi - concordi

In his lines, adjectives are abundant,¹ too frequent in fact, sometimes as many as four being found in one line. This fault, however, is common to most writers of classical poems and is found even in Carducci, although Horace, the model for these writers of classical odes, was himself sparing in his use of adjectives.

With regard to the poetical character of Fantoni's odes it cannot be said that it is always sustained, and his poems often approach nearly to the level of prose. Moreover his four books of odes, taken as a whole, bear a stamp

1 On this point cf. the following instances:

					Book. Ode. Verse.		
Eight adjectives in one verse of four lines,					IV.	19	2
Seven	"	"	"	"	II.	17	7
"	"	"	"	"	III.	22	20
"	"	"	"	"	IV.	10	2
Six	"	"	"	"	II.	7	12
"	"	"	"	"	II.	10	6
"	"	"	"	"	II.	16	5
"	"	"	"	"	II.	25	7
"	"	"	"	"	II	27	2
"	"	"	"	"	III.	6	4
"	"	"	"	"	III.	11	7
"	"	"	"	"	III.	14	8
"	"	"	"	"	III.	20	20
"	"	"	"	"	III.	22	3
"	"	"	"	"	III.	22	8
"	"	"	"	"	IV.	3	5
"	"	"	"	"	IV.	6	3
"	"	"	"	"	IV.	7	9
"	"	"	"	"	IV.	10	1
"	"	"	"	"	IV.	14	10
"	"	"	"	"	IV.	21	2
"	"	"	"	"	IV.	21	19

of uniformity, and the poems often resemble one another in their content, or by the repetition of the same thought.¹

Fantoni's four books contain one hundred and five odes, and these are written in the following twenty-eight metres:²

- | | | |
|----------------------------|---|--------------------------------|
| 1. Iambic Trimetre | | imitated from Horace, Ep. XIV. |
| 2. Alcaic hendecasyllabics | " | " Hor. <u>Carm.</u> , I., 9. |
| 3. Minor Asclepiadean | " | " Hor. <u>Carm.</u> , I., 1. |
| 4. Minor Sapphic | " | " Hor. <u>Carm.</u> , I., 3. |
-

(cont'd)

There are twenty-two cases in which five adjectives are found in four lines, and innumerable cases in which four adjectives occur in the space of four lines. In Book II., Ode 1, out of fifty lines only eighteen do not contain an adjective. There are several cases in which three adjectives occur together. In Book III., Ode 17, lines 1, 2, 3, out of twelve words, four are adjectives. In Book IV., Ode 18, out of forty-five lines, fifteen contain two adjectives each, and one line has three adjectives.

- ¹ As an instance of the repetition of the same thought I would refer to
 Book IV., ode, 21, verse 6, p. 313, as compared with
 Book IV., ode 21, verse 27, p. 317; and to
 Book IV., ode 19, verse 9, p. 310, compared with
 Book IV., ode 14, verse 14, p. 302.

² Cf. Solerti, op. cit., pp. LXXVII.-XCVI.

5. New Minor Sapphic (original)¹
 6. Minor Sapphic with a proparoxyton at
the end of the line (original)
 7. Minor Sapphic with a 'settenario' at
the close in place of an
Adonius (original)
 8. Iambic metre I. Hor. Ep., 1.
 9. Iambic metre II. with the order of
lines reversed, From the Greek.
 10. Iambic catalectic I. (original)
 11. Iambic catalectic II. (original)
 12. Iambic catalectic III. (original)
 13. Hipponacteus Hor. Carm., II., 18
 14. Hipponacteus, with inverted order of lines. (original)
 15. Pythiambic I. Hor., Ep. XIV.
 16. Pythiambic II. Hor., Ep., XVI.
 17. Pythiambic III., with inverted order of lines (original)
 18. Alcaic Hor. Carm., I. 9.
 19. Asclepiadean I. Hor., Carm., I. 3.
 20. Asclepiadean II. " " I. 6.
 21. Asclepiadean III. " " I. 5.
 22. New Asclepiadean III. (original)
 23. Alcmanian Hor. Carm., I. 7.
 24. Archilochian II. Hor., Ep. XIII.
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¹ The metres of Pantoni which are original will be discussed separately.

25. Glyconic Catullus, 61.
26. Three Iambic trimetres (catalectic)
and one Iambic dimetre. (original)
27. An Iambic trimetre (catalectic) and
two Iambic dimetres variously
arranged in every two verses (original)
28. A Phalaecean line, a Minor Asclepiadean,
another Phalaecean line, and
an Adonius ending in a pro-
paroxyton (original)

The odes of Fantoni are distributed in the following
manner among the metres just named:

Metre I. Book IV., 18.

Metre II. Book III., 17.

Metre III. Book I., 17, II., 1.

Metre IV. Book I., 1, 11, 13, 15, 22, 23, 24, 25.¹

" " Book II., 6, 7, 8, 14, 15, 17, 20, 21, 22, 23, 26,
27, 28.²

" " Book III., 2, 7, 8, 11, 18, 20.³

" " Book IV., 5, 9, 12, 15, 20.⁴

¹ Of these odes in numbers 11, 22, 23, 25, the rhymes are arranged a, b, a, b; and in numbers 1, 13, 15, 24, the rhymes run a, b, b, a.

² Of these odes, numbers 6, 8, 15, 26, rhyme a, b, a, b; numbers 14, 17, 20, 21, 22, 23, 27, 28, rhyme a, b, b, a, and number 7 rhymes a, b, c, b.

³ Of these odes, numbers 2, 7, 8, 11, rhyme a, b, a, b; number 20 rhymes a, b, b, a; and number 18 rhymes a, b, c, b.

⁴ Of these odes four rhyme a, b, a, b, namely odes 5, 9, 15, 20; and ode 12 rhymes a, b, c, b.

Metre V. Book I., 6, 19; II., 2, 13, 29; III., 6, 19;
VI., 10, 16.¹

Metre VI. Book I., 9.²

Metre VII. Book II., 24.

Metre VIII. Book I., 14.

Metre IX. Book I., 2, 10, 18. IV., 13, 17.

Metre X. Book III., 23.

Metre XI. Book IV., 4.

Metre XII. Book II., 5; III., 1, 3, 15, 21, 28; IV., 8, 11,
14.

Metre XIII. Book II., 18; IV., 2, 6.

Metre XIV. Book I., 3, 16; II., 9, 12, 19; III., 5.

Metre XV. Book I., 6, 12.

Metre XVI. Book III., 10, 14, 19, 27; IV., 19.

Metre XVII. Book I., 26; III., 9, 22, 26; IV., 3.

Metre XVIII. Book II., 3, 25; III., 25; IV., 7.

Metre XIX. Book II., 4, 30.

Metre XX. Book I., 7, 20; III., 13.

Metre XXI. Book I., 5; II., 16.

Metre XXII. Book II., 10.

Metre XXIII. Book III., 24.

Metre XXIV. Book I., 4, 21; II. 11.

¹ Of these odes numbers I., 8, 9; II. 13; III. 6, 16; IV. 10, 13, rhyme a, b, a, b, and numbers II. 2, and II. 29, rhyme a, b, b, a.

² In Metres VI. and VII. the rhymes are arranged a, b, a, b.

Metre XXV. Book IV., 21.

Metre XXVI. Book IV., 1.

Metre XXVII. Book III., 4.

Metre XXVIII. Book III., 12 (stanzas 4 and 9).¹

Thus it will be seen that of Fantoni's twenty-eight metres, nine are imitations from the Odes of Horace, five from the Epodon of Horace, one from Catullus, one from the Greek, and twelve are invented by our poet.

Of these original metres, number five, the New Minor Sapphic, differs only from the preceding metre in having a proparoxyton in the middle of each line; metre six has a proparoxyton word at the end of each line, and metre seven differs from the above in that it has a 'settenario' as a fourth line in place of the regular Adonius.²

¹ In this connection I may state that I observed the following typographical errors in Solerti's book in the assignment of metres to the various odes.

Book.	Ode.							
I.	18	is marked metre IV., but should be metre IX.						
I.	21	"	"	"	XXI.	"	"	" " XVIV.
II.	1	"	"	"	XXII.	"	"	" " III.
II.	2	"	"	"	IV.	"	"	" " V.
II.	9	"	"	"	XIX.	"	"	" " XIV.
II	30	"	"	"	XXVI.	"	"	" " XIX.
III.	16	"	"	"	XX.	"	"	" " V.
III.	26	"	"	"	XVI.	"	"	" " XVII.
IV.	4	"	"	"	XXI.	"	"	" " XI.

² For an instance of these three metres cf. Appendix to this Dissert., No. XLII., p. 222

Metre ten Iambic, catalectic I., resembles metre eight, Iambic I., save that in the former the dimetre is catalectic and is reproduced by an Italian line of seven syllables. Metre eleven, Iambic catalectic II., resembles metre nine, but differs in its dimetre which is catalectic. Metre twelve, Iambic catalectic III., resembles metre nine, save that in the former the Iambic trimetre is catalectic, and is reproduced by an Italian hendecasyllabic. Metres fourteen and seventeen have been explained as a simple inversion of order of the lines in metres thirteen and sixteen, respectively. Metre twenty-two, a New Asclepiadean, resembles the preceding metre save that in the fourth line instead of a Glyconic a Pherecratean line similar to the third has been substituted, and the Italian reproduces the latter by two 'settenari.'

In metre twenty-six, which has been already described, the order of the lines is two trimetres, a dimetre, and a trimetre.

In metre twenty-seven, which has already been explained, the trimetre stands as the first line, and then as the second line, in alternate verses. Metre twenty-eight has been already analysed, and shown to be composed of various lines combined together.

Vincenzo Corazza (di Bologna)

Contemporary with Fantoni.

(1755-1807)

Vincenzo Corazza of Bologna was a personal friend of Giovanni Fantoni,¹ and is known as the author of the Sapphic "Inno al Sole",² which begins thus:

Febo che i crini, ed i sudati fianchi
Lavi nel mar dei corsier celesti
Quando dal carro rutilante sciogli
Etc e Piroo.

Tu su le cime d'Ellicona, e spesso
Godi fra l'ombra del vocale Pindo
Trar dalle fila dell' aurata lira
Voci del canto.³

This Sapphic ode maintains very accurately the caesuras of its Latin model, and is without rhyme.

Giovanni Fantoni once addressed a Sapphic ode⁴ to Vincenzo Corazza, and in reply to this Corazza dedicated an ode, also a Sapphic, to the poet of Fivizzano. This

¹ Cf. Carducci, Lirici, preface, p. CXXXI.
Cf. also p. 108 of this Dissert.

² Cf. A. Borgognoni in Nuova Antol., Seconda Serie, 1877, Vol. V., p. 920.

³ Cf. Carducci, Lirici, preface, p. CXIV. for first verse, and Poesie di Giovanni Fantoni, etc., Vol. I. p. 266, where the second verse is quoted as well as the first.

⁴ Cf. Solerti, op. cit., p. 182, Book II., ode 23.

Sapphic ode,¹ like the "Inno al Sole," is unrhymed, and preserves scrupulously the caesura after the fifth syllable of every line. In every case the Adonius is accented upon the first syllable, and every line is thus accented except two.²

Girolamo del Buono (di Bologna)

Wrote before 1735.³

Girolamo del Buono was an abbot, and wrote various imitations of Horatian odes. He was a citizen of Bologna, and a professor of belles-lettres at the R. University of Turin. Gnoli compares him,⁴ as a poet, to Abriani,⁵ and considers del Buono inferior to Abriani. "He is often more exact than Abriani in reproducing the metre of the Latin original, but it can easily be seen that the translation does not at all correspond to the excellence of the metre. This will appear from del Buono's translation of the fifth ode of the first book of Horace's odes.⁶

¹ Cf. Appendix to this Dissert., No. XLIII., p. 226.

² Cf. verse 4, line 3, and verse 6, line 2.

³ Cf. Nuova Antol., Seconda Serie, 1878, Vol. XII., p. 702.

⁴ Cf. Ibid., pp. 702-3. This is the only mention of this author which I have been able to discover.

⁵ For a discussion of Abriani's poems cf. pp. 35 of this Dissert.

⁶ Cf. Appendix to this Dissert., No. XLIV. p. 227.

Del Buono is unable to reproduce all metres equally well, because he not only fails to make use of new forms of verse-making, but does not adopt even the 'noventario', nor any new and unusual combinations of well-known lines. Thus, he does not even attempt to reproduce accurately the Alcaic, which is rendered either by four Italian hendecasyllabic lines or by Sapphic verses," as in the following case:-1

Vedi il Soratte come bianco restisi
Per l'alta neve, ne le selve possano
Affaticate sostener più il peso,
E duri i fiumi sien d'acuto gelo?

Del Buono was lacking in poetic feeling, and in this respect his poems fall short of the standard of the poems of Abriani who wrote in the seventeenth century.

There are five more authors of classical poems who lived during the eighteenth century, concerning whom information is very scanty, but who should not be omitted on that account from this list of imitators of classical poetry. Of Luigi Subleyras, a Roman² (1742-1814), I have only been able to obtain the following information.³

He was born in Rome in 1743. His father died while

1 This is a translation of the ninth ode in the first book of the Carmina of Horace.

2 Cf. Nuova Antol., Seconda Serie, 1878, Vol. XII., p. 704.

3 Cf. Dizionario Biografico Universale, Vol. V. p. 212.

he was still young, and his mother, a well-known painter of miniatures, attended to his education. Subleyras made such rapid progress in his studies that he attracted general attention. After studying philosophy and mathematics, he turned his attention to poetry, which had always been his favorite occupation. While still a young man his verses obtained for him admission to several distinguished Academies, such as that of Arcadia, of the Aborigeni, of the Infecundi, and of the Rinnovati.

Of the first of these he was made sub-custodian, and of the second he was the "censor." In 1772 he was elected secretary to Monsignor Angelo Maria Durini, Pope's Nuncio in Poland, and during the course of a visit to Vienna our poet made the acquaintance of Metastasio, who presented him to Maria Theresa.

Subleyras returned to Italy in 1773, and died in the year 1814. Many of his poems have been translated into foreign tongues.

Besides his translation of the works of Catullus and the poems inserted by him in the collections of the various academies of which he was a member, many poems were published in Venice, in Milan, in Warsaw, in Dresden, and in St. Petersburg.

Gravina is known to have written a Sapphic ode. He wrote a short time before Corazzini,¹ and influenced even Fantoni, who declared in a letter that it was through the example of Gravina that he abandoned the imitation of Latin feet, and of long and short syllables, and made an accented syllable of Italian correspond to a long syllable of Latin, and an unaccented one to a Latin short syllable.² To his Sapphic ode Gravina added the increased difficulty of an internal rhyme, making the end of each line rhyme with the fifth syllable of the following line. This, however, does not add materially to the beauty of the stanza; thus,

Quando avrai ben compreso il nostro stato,
 Allor beato goverai tua vita;
 Sciolta e spedita volerà tua mente
 Oltra ogni gente.

Colei che eterna tela tesse, e volge
 Tutto rivolge l'universo, e ruota,
 Ma pura immota, e stabile ha sua sede
 Tutto a lei cede.³

¹ Cf. Carducci, Lirici, preface, p. CXIV.

² Cf. Solerti, op. cit., p. LII.
 On the same point cf. Poesie di Giovanni Fantoni, Vol. I.
 p. 262.

³ Ibid., p. 266.

The following hexameters¹ are found in a work written by the abbot Giuseppe Rota of Bergamo, and are of importance as affording the first instance of the imitation of the hexameter by means of word-accent. It will be seen that in every case the syllable on which the stress falls represents a long syllable of the Latin metre, thus:

D'angelo possente quivi regge in vasta caverna
 Co' furibondi noti le imperversanti procelle
 E schiavi gli arresta nel chiostro e ai vincoli carica
 Quando, spiegar tutta se potesse l'intima forza,
 Tosto si vedrebbon spiantar coi monti le selve
 E strascinarne seco svelto dai cardini il monaco.

Pietro Ceroni and Giuseppe Astori wrote poems in elegiac distichs in what they term the "nuovo sistema." Rota himself reproduces some of these lines. I find the poems of these authors in the Rime Oneste of Mazzoleni.²

It will be seen that these poems³ do not differ essentially from the imitations made by Giuseppe Rota.

¹ Cf. Nuova Antol., Seconda Serie, 1877, Vol. V., p. 920.

² Cf. Rime Oneste de' Migliori Poeti, di Mazzoleni, Bassano, 1821, in- pp.

³ Cf. Appendix to this Dissert., Nos. XLV., XLVI., XLVII.

Summary of the Poems
written in imitation of classical metres
during the Eighteenth Century.

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There are three notable features connected with the imitation of classical poems during the eighteenth century. First, 'schools' of poetry were formed during this century, similar to the school of Tolomei in the fifteenth century. Secondly, the false method of trying to attribute quantity to the syllable of Italian words disappeared, and word-accent took its place; that is to say, the accented syllable of an Italian word represents a long syllable in Latin, and an unstressed syllable may stand for a long or a short Latin syllable as the case may be. The third and chief point, perhaps, is that metres were no longer imitated so closely as formerly, but were rather "adapted" to the Italian tongue. That is to say, such lines as did not tally with lines already familiar in Italian poetry, were either entirely omitted, or arbitrarily replaced by other better known lines. Thus the Italian hendecasyllabic was substituted for the hexameter,¹ the last two lines of the Alcaic were altered,² and the Adonius of the Sapphic ode was

¹ Cf. p. 112 of this Dissert.

² Cf. pp. 87, 88 and p. 110, metre XVIII., of this Dissert.

written indiscriminately with five or seven syllables.¹

Pablo Rolli (1687-1765) influenced Ludovico Savioli, and as the latter was the head of a large school of followers, Rolli may be said to have influenced all the writers of the eighteenth century. Rolli's classical poems consist of two unrhymed Sapphic odes, one unrhymed Alcaic ode, and seventeen hendecasyllabic poems, of which thirteen are in rhyme, and four are unrhymed. The combination of rhymes in these thirteen hendecasyllabic poems is somewhat peculiar and complicated; in most of them the arrangement of rhyme is: a, b, a, c, d, c, e, f, e, g, h, g. In his Sapphic ode Rolli is not careful to keep the accent upon the first syllable of the line, nor to maintain the caesura after the fifth syllable.

Rolli tried also another mode of reproducing the Sapphic by combining two Italian hendecasyllabic lines, a line of ten syllables, and an Adonius accented upon the first syllable in every case except two.

Ludovico Savioli of Modena (1729-1804) was the head of a school of poets who wrote some poems which, even though not positively imitations of Latin metres, had nevertheless a certain coloring of classicism.

¹ Cf. Ibid., p. 101, metre 5.

Savioli himself imitated the elegies of Ovid and Tibullus. The following were the imitators of Savioli:- Agostino Paradisi, Luigi Cerretti, Francesco Cassoli, Giovanni Paradisi and Luigi Lambertini. Although the poems of these writers bore the appearance of classical metres, they were composed entirely of lines already familiar to Italian versification.

Giovanni Fantoni (1758-1807) whose nom de guerre was "Labindo" is by far the most important contributor to the classical poetry of this century. His first Horatian odes were published in 1784. Fantoni studied very earnestly the works of Greek and Latin writers, both of prose and of verse, but paid especial attention to the Odes of Horace which he resolved to imitate. Our poet has been blamed for too close and servile an imitation of the Latin poet. As opposed to Horace, Fantoni closes his odes briskly and vigorously, but his composition shows unevenness not only from ode to ode, but often from verse to verse.

Fantoni constantly makes allusions to contemporary political events, and unlike Horace he is at his best in his political odes. Our poet failed, however, in trying to reproduce the gay, thoughtless, epicurean character of some of the odes of Horace. Fantoni abandoned the attempt to imitate the Latin hexameter and pentameter, and

other lines which differed materially from the existing forms of Italian poetry. Thus for the hexameter is substituted the Italian hendecasyllabic. Our poet was most successful in his Sapphic ode, being usually careful to accent the first syllable of his line, and to keep the caesura constantly after the fifth syllable. In his poems Fantoni makes use of rhyme, and the latter is very rich in proparoxyton words. The poet's chief defects in the matter of rhyme are that he occasionally has false rhymes, and not infrequently his rhymes are weak; that is, they consist of words which only differ by the addition of a prefix. Two more faults of this poet are his excessive use of adjectives, as many as seven and eight of these occurring in a stanza of four lines, and secondly, he is apt to repeat the same thought in words almost identically the same.

In his odes Fantoni used twenty-eight metres. Of these, fourteen are imitations from Horace, one from Catullus, one from the Greek, and the remaining twelve are original. The latter differ from the rest only by some slight modification (such as the inversion of the order of the lines) or are composed by grouping together various lines in new combinations.

Vincenzo Corazza was a friend of Fantoni, and is known

as the author of some Sapphic odes, one of these being addressed to Fantoni, and another being the "Inno Saffico al Sole."

Circolo del Buono of Bologna (wrote about 1735) made imitations from Horace which are more accurate in reproducing the metre than the exact sense of the original. This poet placed a limitation on himself by not using any Italian line except those which were already familiar to him, and thus did not make use of the Italian "novenario", or line of nine syllables.

Luigi Subleyres was a Roman who made a translation of the works of Catullus. Gravina, who wrote before Cerazza, had some influence on Fantoni, who declared that it was Gravina's example which had induced him to reproduce classical poems in Italian by taking word-stress as the basis on which to imitate Latin quantity. Gravina, like Giovan Batista di Costanzo in the sixteenth century,¹ increased the difficulty of the Sapphic ode by adding an internal rhyme, and making the fifth syllable of each line rhyme with the end of the preceding line. Pietro Ceroni and Giuseppe Astori wrote poems in elegiac distichs and Giuseppe Rota produced the first genuine instance of an Italian hexameter in which word-stress is intended to take the

¹ Cf. p. of this Dissert., and Appendix No. XVI., p.

place of Latin quantity.

It is not my purpose in this Dissertation to pursue the subject of the imitation of classical metres in Italian poetry throughout the nineteenth century to the present day. There has appeared during the past twenty years so large a number of such imitators,¹ with Giosue Carducci at their head, that it would be difficult to treat the movement from a historical point of view.

Besides this, the modern movement of imitating classical poems is of such large proportions as to justify a new and separate treatment.

There are, however, one or two authors, and notably Niccolò Tommaseo, who should not be omitted from this Dissertation, because they constitute the connecting link between the writers of the last century and the modern school of Giosue Carducci.

¹ I have added in the Appendix to this Dissert., No. L. p. 235, a list, with references, of authors who, during the past twenty years, have imitated classical metres in Italian poetry.

Niccolò Tommaseo.1802-1874.¹

Niccolò Tommaseo was born in 1802. As a writer of classical metres he is best known for his poem in hexameters entitled, "Voluttà e Rimorso," or "Elena."² These lines are the only instance of hexameters in the works of this poet. Like Chiabrera, Tommaseo takes word-accent as the basis for reproducing the quantity of the Latin line, and in this attempt he is eminently successful.

There are one or two points to be noted in regard to these hexameters. Tommaseo is not always careful to make the first syllable long, and therefore he often has a syllable in anacrusis, at the beginning of the line, contrary to the scansion of the Latin hexameter.

In two instances this author omits the dactyl in the fifth foot, and writes a spondaic hexameter, a line which is very rare in Latin poetry, thus:

Per te tormenti sostengono, svergognata.

Corre, e' l'umil volgo s'arrestano contemplando.³

Besides the poem "Voluttà e Rimorso," Tommaseo wrote

¹ Cf. Fornaciari, Dis. Stor., p. 341.

² Cf. Appendix to this Dissert., No. XLVII., p. 5.

³ Cf. Poesie di Niccolò Tommaseo, Firenze, Successori le Monnier, 1872, in-8o, pp. 542, on p. 337, lines 4 and 40.

also thirteen Sapphic odes, the first lines of which are given below. Of these odes, six have the regular number of syllables in the Adonius and seven have a line of seven syllables in place of the Adonius.

Sapphic odes with regular Adonius.¹

Part.	Page.	
I.	62	Se, per vedere al suo figliuol rifatte
II.	71	Che fa se è legge ai nati d'Eva, un pane
III.	207	In povera capanna amico scende.
III.	281	Da qual parte di ciel, donna, contempli
IV.	394	Sacra la terra che produce il pane
V.	496	Quanto tratto di ciel, quanto, o diletta.

Sapphic odes with Adonius of seven syllables.²

Part.	Page.	
I.	53	Non io le membra de' caouti in guerra
I.	55	Come dall' onde il nuotator travolto
I.	57	Sola eri allor che all' atterrita Chioggia
II.	116	Misura e testimon de' miei pensieri.
III.	282	Questo ciel, che ti splende aperto e lieto.
III.	289	Gli occhi tu svolgi consolati e mesti.
V.	488	L'ampio sereno ove l'ardenti piume.

¹ In these odes the rhyme is arranged a, b, a, b, except in the case of the ode in Pt. III., p. 281, which is arranged a, b, c, b.

² In these odes the rhymes run a, b, a, b, except in the ode in Pt. II., p. 116, which is arranged a, a, b, b.

Arrigo Boito, who was a musical composer and somewhat of a poet, has left us some instances of the imitation of classical metres, in the fourth act of his opera *Mefistofele*,¹ first published in 1868.² This act which forms the second part of the opera is entitled "La Notte del Sabba Classico," and it was in order to maintain its classical character, as Boito says in a note,³ that he reproduced the Latin hexameter,⁴ and the Asclepiadean line. In explanation of his attempt to imitate the hexameter, Boito here remarks that the reproduction of classical metres had been tried in France as early as the sixteenth century, but with little success, and he mentions the distich of Jodelle, written in 1553, in praise of Olivier de Magny:⁵

Phœbus, Amour, Cypris veūt sâuvēr nōurrir ét ornēr

Tōn vers et tōn chēf, d'ōmbre, dē flammē dē flēurs. 6

¹ Cf. *Mefistofele*, opera di Arrigo Boito, G. Ricordi, editori stampatori, Milano, 1875, in-8°, pp. 44.

² Cf. Cavallotti, *Anticaglie*, p. 89.

³ Cf. Boito, *op. cit.*, p. 43.

⁴ Cf. Appendix to this *Dissert.*, No. XLVIII., p. 233.

⁵ Cf. Chiarini, *Nuova Antol.*, Seconda Serie, 1878, Vol. VIII., p. 477.

On these two lines cf. also *Die Metrischen Verse Jean Antoine de Baif's*, von Heinrich Vogel, Leipzig, Oswald Mutze, 1878, in-8°, pp. 60, on p. 3.

⁶ Chiarini, *loc. cit.*, has a different reading for the pentameter; "Ton vers, coeur et chef, d'ombre de flamme de fleurs." Boito in citing this distich has marked the quantity in both lines inaccurately. Apparently he does not recognise a pentameter in the second line.

Boito scans these lines in the following manner:

Phœbus Amour Cypris veūt sâuvēr nōurrir et ornēr
Tōn vers et tōn chēf d'ōmbre dē flammē dē flēurs.

Boito argues from this distich that the French language does not lend itself to the reproduction of classical metres, but he maintains that the Italian tongue is well adapted to reproduce the hexameter. In Boito's hexameters we see a curious retrogression to the method of the sixteenth century of attributing a definite quantity to Italian syllables. These hexameters resemble those of Tolu-meï and his school. Some of his lines run smoothly, but often the true accent of a word must be displaced in order to produce the quantity which the word is meant to represent.

I would cite the following lines in proof of this:¹

Più cieca la tenebra. Di cozzantisi scudi
 Di carri stroschianti di catapulte sonanti
 Metere è scossa! Si muta il suol in volutabro.²
 Di sangue. I Numi terribili ruggono l'ire.
 Vagolar le pareti al lume torvo de' roghi.

With Boito, I take it, these imitations of classical metres were a playful experiment rather than a serious attempt to reproduce classical metres, and his imitation of the Asclepiadean line is even poorer than that of the hex-

¹ Cf. Appendix to this Dissert., Vol. XXVIII., p. 131, lines 1, 5, 10, 15.

² Cavallotti, Anticasale, p. 39, cites this line in speaking of the poor quality of these hexameters.

ameter. Boito scans this line thus:¹

Cir cōn fusa di sol, il magico volto,

and says that the line is composed of two spondees and two coriambic feet. Although the first half of the line corresponds to the signs of quantity placed over the syllables, it will be seen at once that the second half does not so correspond, and that the word magico would have to be pronounced magicó.

This example is meant to reproduce the line of Horace:

Eheu, quantus equis || quantus adest viris,²

which has been imitated much more successfully by Felice Cavallotti who, however, omitted the arsis upon the final syllable.³

Even if Boito's lines are not remarkable for metrical accuracy, they are interesting as showing that classical metres had spread so far as to be introduced into the libretti of operas.

¹ Cf. Boito, *op. cit.*, pp. 34 and 44.

Cf. also Appendix to this *Dissert.*, No. XLIX., p.

² Cf. Horace, *Carm.*, I., 15, line 9.

³ Cf. Cavallotti, *Anticaglie*, p. 283.

General Summary
of the different methods adopted in the imitation
of classical metres in Italian.

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Since the year 1441, when a Latin elegiac distich was first reproduced in Italian, the imitation of classical metres has passed through various phases, and has been attempted in several ways. In the first instances imitation was carried too far, and Alberti and Leonardo Dati attempted to apply to Italian the same rules of quantity as those that held good in Latin.

Naturally they met with failure, for a system which made the second syllable of pensa long because it stood before the word degno, and because the d of degno together with the t of pensat (the Latin background of pensa) constituted the syllable long by position, was an anomaly, and was not in keeping with the laws of Italian phonetics. The writers even went so far as to transfer into Italian the laws of quantity which applied to Latin cases, writing la rosā, but della rosā, orō but d'orō.

In the sixteenth century Tolomei and his followers in the adaptation of Latin metres altered this system, and although they still wrote their imitations according to quantity, this time it was the quantity of Italian words which they used. In other words, their poems were written on

the same principles of versification that were in force in Latin prosody, and their mistake lay in imagining that the quantity of Italian words is as well defined as that of Latin words. In the method pursued by Tolomei and his school, the difficulties presented are twofold, for not only is the Italian language not quantitative in the sense in which the Greek and Latin tongues are considered to be, but we are also ignorant, in part, of the laws of pronunciation, and the manner of conveying the sense of quantity in these ancient tongues.¹

The guiding principle, I have said, of Tolomei's system was the long or short nature of syllables, and on this principle he formed new laws for Italian prosody in his "Regole della Nuova Poesia."² Thus his rules posit that under certain conditions the vowels e, o, must of necessity be short, and in other cases must be long, whereas a, i, u, can be at will either short or long, and that unaccented final syllables are usually short. Against such rules of prosody the large number of syllables of doubtful quantity in Italian militates severely; moreover, such rules are fundamentally wrong because while they pay

¹ Cf. Borgognoni, Nuova Antol., Seconda Serie, 1877, Vol. V., p. 925.

² Cf. p. of this Dissert.

much attention to quantity, a characteristic which had almost disappeared from the linguistic feeling of Italian, they entirely overlook the question of word-accent, which is very important, and which constitutes the natural metrical element of Italian versification.¹ Moreover, while Tolomei and his school adopted Latin quantity, they failed to adopt at the same time another very important part of Latin versification which forms the metrical element of Greek and Latin poetry, namely, arsis and thesis.²

A possible explanation for the considerable success met with by the classical poems of Tolomei was that in spite of their Latin character they still retained certain features in common with Italian poetry. Possibly many readers of the Sapphic ode recognised in its lines the familiar Italian blank verse, and in the Adonius at the end, an ordinary "quinario", and so did not feel that this "new poetry" was so foreign to them after all. One of the chief reasons, however, for the failure of this new mode of versification was that none of these writers possessed real poetical genius. This will account for the lack of success of Tolomei and Bernardo Filippino, when compared with the success of poets such as Gabriello Chiabrera and Carucci.

1 Cf. Casini, *Forme Met.*, p. 91.

2 Cf. Chiarini, *Nuova Antol.*, Seconda Serie, 1878, Vol. VIII, p. 476.

There are three methods of reproducing classical metres in modern poetry.¹ The first method (which I have just mentioned) is to apply to Italian the quantitative character of Greek and Latin prosody, a character which depends in great part on the partial independence of word-accentuation from the length or shortness of a syllable. If this kind of imitation were adapted to Italian, it would undoubtedly be the best, but it failed, as I have shown, owing to the incompatibility between the laws of prosody laid down by Tolomei and the phonetic laws which govern the pronunciation and the tonic accent of Italian words. This method of imitation endured for about a hundred years,² and was adopted in the sixteenth century by Tolomei and his school, by Fracastoro, by Alamanni, Groto, Orlandini, Bernardino Filippino and others.

The second method of imitation is to form lines similar to Latin metres, not by taking long and short syllables as a point of departure, but by following the arsis and thesis of the Latin lines, and to make accented syllables of Italian words correspond to the arses and unaccented syllables to the theses of Latin metres.³

¹ Cf. Falconi, Due Saggi Critici, pp. 3-4.

² Chiabrera's notable attempt to imitate a classical metre according to Italian word-stress, is an exception to this statement.

³ Cf. Falconi, op. cit., p. 4.

This method was followed by the English¹ and by the Germans,² in their imitations of classical metres, and it lends to the verse in a certain measure the character of a quantitative metre, at least in so far as regards the distribution of time beats. The occurrence, at intervals, of accented and unaccented syllables undoubtedly renders an approximate idea of the sounds which dactyls, trochees, iambs and anapaests must have had in the ears of the Greeks and Romans.

¹ Cf. Chiarini, Nuova Antol., Seconda Serie, 1878, Vol. VIII., pp. 482-486. The following English authors have made imitations of classical poems:- Abraham Fleming, (1578), Richard Stanishurst (1583), Sir Philip Sidney, William Webbe, Longfellow, Lord Lytton, Charles Kingsley, Arthur Clough, Alfred Tennyson, Thomas J. Arnold, Swinburne, Dr. Whewell, Robinson Ellis, C. B. Cayley and F. W. Newman.

² Cf. Chiarini, loc. cit., pp. 486-488. The following German authors have reproduced classical poems:- Gesner, Gottschied, Kleist, Schiller, Goethe, August von Platen, Friedrich Gottlieb Klopstock, Hölderlin and Robert Hammerling.

For an instance of the German reproduction of classical poems, cf. Bibliothek der Deutschen National Literatur des XVIII. und XIX. Jahrs. Oden von Friedrich Gottlieb Klopstock, herausgegeben von Heinrich Duntzen, Leipzig, 1881, in-80, pp. 176, on p. 4, Ode 2, "Wingolf," (Alcaic) Wie Gne im Fluge, juvenlich ungestum

Und stolz, als reichten mir aus Iduna's Gold
Die Götter, sing' ich meine Freunde
Feirend in kühneren Baroenlieue, etc.

This ode contains fifteen verses.

Cf. also on p. 21, Ode 3, "Giseke." (First Archilochian.)

Geh! Ich reisse mich los, obgleich die männliche

Tugend

Nicht die Thräne verbeut!

Geh! Ich weine nicht, Freund! Ich musste mein Leben
durchweinen,

The third method¹ is to reproduce the sounds of Latin lines, not according to the metrical laws of arsis and thesis, nor yet according to quantitative laws, but solely by making use of grammatical accent, that is, the ordinary accent of words.² This method was pursued by Chiabrera³ in a notable instance of an Alcaic ode, and was the mode followed in the nineteenth century by Tommaseo,⁴ and later by Carducci in the Odi Barbare.

This method, while more adapted to the Italian language, was further removed from its Latin model, for it paid no attention to quantity and to the laws of Latin prosody. Thus it will be seen that while Tolomei and his followers mutilated Italian in trying to be faithful to Latin, Chiabrera and Tommaseo were untrue to their Latin models, while seeking to be consistent with the laws of their own language.⁵

Even scholars who have written poems appear to recognise a certain connection between word-stress and metrical

(cont'd) Weint' ich dir, Giseke, nach!

Den so werden sie alle dahingehn, jeder der andern
Traurend verlassen und fliehn.

¹ Cf. Falconi, op. cit., p. 4.

² On this subject cf. Cavallotti, Anticaglie, p. 82.

³ Cf. pp. 111-112 of this Dissert.

⁴ Cf. pp. 111-112 of this Dissert.

⁵ On this question cf. Cavallotti, Anticaglie, p. 223.

accent. On this question Chiarini argues¹ that the fact that, in Latin much more than in Greek poetry, the metrical accent coincides so frequently with word accent, and toward the end of the line does so coincide almost constantly, cannot be regarded as a mere chance.

Grammatical accent seems to have had an important influence upon early Latin poetry, and without the overwhelming influence of Greek models Latin poetry might have inclined to accent rather than to poetry.

Quantity, as a basis of Italian verse, might give to poetry a richer and more perfect quality, as far as the musical side of language is concerned, but since this quantity would conflict with word-stress, which cannot be altered in Italian, a quantitative basis for poetry is incompatible with the language. Even during the middle ages the verses of classical authors were read according to word-stress and not according to quantity. This is shown by Chiarini² by the circumstance that poets of the middle ages preserved in great measure the same metrical types as the classics, wholly neglecting quantity, and paying attention only to the number of syllables and to grammatical accent. The explanation of this fact is that word-accent

¹ Cf. Nuova Antol., Seconda Serie, 1872, Vol. VIII., p. 487.

² Chiarini, Nuova Antol., loc. cit., p. 472.

plays the part in Italian which metrical accent played in Latin poetry, and in Italian too unaccented syllables are considered common. Chiarini, however, would restrict this statement somewhat, and declares that certain differences in the quantity of some Italian words must be apparent to all, and he quotes two lines from Dante in illustration of this fact:

"Questo passammo come terra dura
Ahi dura terra, perchè non t'apristi?"

where he holds that the u of dura in the second line is longer than the u of dura in the first line.

When Latin verses are read by Italians according to the grammatical accent of the words, the lines often produce the effect of Italian lines of another kind, and very often of two Italian lines coupled together. Thus, in the Alcaic hendecasyllabic line, Italians recognise two five-syllabled lines, the latter of the two ending in a proparoxyton. Similarly the Alcaic line of nine syllables represents the Italian "novenario." The same applies to other metres, such as the Minor Sapphic, which corresponds almost always to an Italian hendecasyllabic line accented upon the fourth syllable, and with a caesura after the fifth. The hexameter often conveys the sound of a "settenario", or a "senario", or a "quinario", coupled with a "novenario", an

"ottonario" or with a "deecasillabo." The same applies to the Asclepiadean metre and to the hendecasyllabic line.¹ Thus, many Latin lines are already existent in Italian prosody, either identically similar to their classical prototypes, or approximately so. For instance, the Iambic trimetre is an Italian hendecasyllabic ending in a pro-paroxyton, and the Iambic trimetre (catalectic) resembles the ordinary hendecasyllabic line. Some dimetres are pure Italian lines of six or of seven syllables, while the Ionic dimetre, a minori, is the counterpart of the Italian octosyllabic line accented upon the third, the sixth and the ninth syllables.² In substituting such lines for the Latin verses, attention must be paid to preserving a greater regularity of accent than is ordinarily found in Italian, in order to preserve the metrical accent of the Latin lines.

Modern imitators have been original in their imitation of classical poetry only in so far that they reproduced by means of novel combinations of lines, already common in Italian, the sounds which they obtained by reading Latin lines according to word-accent.

Of the modern writers, Carducci has been the most fortunate in his imitation of the Latin hexameter, because he

¹ Cf. Chiarini, Nuova Antol., loc. cit., p. 482.

² Cf. Solerti, Manuale, p. 21.

combined the grammatical accent of Italian verse with the metrical accent of the Latin line. Some of Carducci's hexameters, indeed, correspond exactly to the arses of the Latin heroic.¹ I have shown,² in connection with the hexameter, that Fantoni entirely omitted this form of metre from his imitations and substituted for it the Italian hendecasyllabic line. The pentameter may be imitated in Italian in the same manner on the basis of arses, although it is more difficult to reproduce than the hexameter, is more monotonous, and differs more from Italian metres than the hexameter.³

A good reason for the little success of the pentameter in Italian, and one which I have already given,⁴ is the scarcity in Italian of strongly accented monosyllables and of words of more than one syllable accented upon the oxyton.

The Sapphic ode was more successfully imitated in Italian, and Fantoni was especially fortunate in his reproduction of this metre. His success was due principally to his care in placing an accent upon the first syllable of the line, and in keeping a caesura after the fifth syllable.

¹ Cf. Chiarini, *Nuova Antol.*, loc. cit., p. 492.

² Cf. p. 113 of this Dissert.

³ Cf. *Nuova Antol.*, *Secunda Serie*, 1876, Vol. VIII., p. 423.

⁴ Cf. also.....*ibid.*, 1877, Vol. V., p. 927.

⁵ Cf. p. 55 of this Dissert.

Santini makes a careful study¹ of the Sapphic ode in his article, "Teodoro Mommsen e l'ode saffica in Italia,"² and shows the various ways in which the line may be accented.

Lastly, in discussing the resemblance between Latin and Italian versification, the Alcaic ode should not be overlooked. This ode was more easily imitated in Italian than other metres because in it the word-stress agrees more frequently with the metrical accent, and in this way Chiabrera and Caracci were able to preserve with considerable faithfulness a Latin character in their Alcaic odes.

¹ Cf. Nuova Antol., Seconda Serie, 1880, Vol. XX., pp. 640-642.

² Cf. Introd. to this Dissert., p. 1.

Succinct Statement
of the successive attempts
from the Fifteenth to the Nineteenth Century,
to imitate classical metres
in Italian poetry.

:-

From the present monograph it will be evident that the imitation of classical metres has not formed one continuous, uninterrupted sequence from its commencement in 1441 to the present day. Although at the present time classical poetry may be said to have taken a firm hold upon the Italian language, and to form a part, even if only a small one, of the poetry of the nineteenth century in Italy, there have been periods, subsequent to the first imitation of the hexameter in 1441 by Alberti, when such imitations were totally unknown and forgotten. More than once a start was made anew by writers who thought that they were the first to reproduce classical metres.

It is quite in keeping with the versatile nature of Alberti's genius, that he should have been the first, so far as is known, to imitate Latin metres in Italian. The credit of the innovation lies, in part also, with Leonardo Dati, who reproduced the Sapphic ode at the same time as Alberti wrote his hexameters.

If we except the efforts of Ludovico Ariosto and Bernardino Tasso, who sought to introduce changes into Italian versification, without, however, closely imitating classical metres, no further imitations were attempted for nearly one hundred years, when Claudio Tolomei founded the "Accademia della Nuova Poesia." To this school belonged some thirty poets, and the reproduction of ancient metres came once more into vogue, and spread throughout Italy, as is proved by quoting the names of Girolamo Fracastoro (1483-1553), of Padua, Luigi Groto (1541-1585), of Adria, Leonardo Orlandini (1552-1618), and Lodovico Paterno (1560-1570), both Sicilians, and lastly, Giovan Batista di Costanzo (wrote about 1585), of Naples. The imitation of classical metres was continued throughout the sixteenth century, gradually falling into disuse again towards the end of the century.

During the seventeenth century the imitation of classical metres gave a faint trace of its existence in a new form, in the verses of Gabriello Chiabrera of Savona (1582-1637), and Tommaso Campanella (1560-1639), the former of whom wrote an *Alcaic* ode adopting word-accent as the method by which to reproduce Latin quantity. Chiabrera was followed some ten or twenty years later by Paolo Abriani of

Vicenza. (flourished about 1638-1654), who wrote several odes, using in his reproduction lines already known in Italian versification. In 1659, soon after Abriani, Bernardo Filippino published in Rome a volume of imitations of classical metres. These poems are all written in the old method of imitating classical metres, and take no account of the innovations of Chiabrera.

About this time writers of classical metres in Italian succeed each other at short intervals of time, but, strangely enough, each appears to ignore the efforts of preceding poets to make such imitations.

After the publication of Filippino's book of poems in 1659, however, there is a slight pause in the reproduction of ancient metres until Antonio Giordani (who had begun to write odes in 1663) published at Padua, in 1687, some odes, most of them in the Sapphic metre. At this point again there is a considerable break in the continuity of the series of classical imitations, and the next author is Paolo Rolli, (1660-1766) who published, about the years 1730-1740, a book of poems containing Sapphic and Alcaic odes. Rolli was followed by Girolamo del Buono, who wrote some poems in 1738 in imitation of Horace. A change now takes place in the method of imitation. The poets of the school of 1660-

vico Savioli of Modena (1729-1804), about six in number, and the writers of the school of Parma, including some four poets, wrote odes which are half Italian and half Latin in form, that is, while they are based upon Latin metres, they are made up almost wholly of Italian lines. The chief exponent of this method is Giovanni Fantoni (1758-1807) who wrote four books of odes. Thus, during the eighteenth century, there is an unbroken succession of writers of classical poems.

Relli, Girolamo del Buono and Grayna are followed by Savioli, and by the authors of the schools of Parma and of Modena. These were succeeded by Ceroni, Astori and Giuseppe Rota, who preceded Fantoni, and Corazza, the contemporary of Fantoni.

Many of these authors lived into the nineteenth century,¹ so it may be said that there was little or no break between the poems of these authors and the classical imitations of Niccolò Tommaseo. (1802-1874.)

Before the latter's death, Arrigo Boito had already published, in 1868, his hexameters in the opera, Mefistofele. In 1836 was born Giuseppe Caroucci, who, together with Savioli died in 1804; Fantoni died in 1807; Cassali died in 1812; Lamberti, in 1813; Mazza, in 1817; G. Paradisi, in 1826.

Gnoli, Arturo Graf, Guido Mazzoni, Dantesico Gnoli, Gabriele D'Annunzio, Giuseppe Chiarini, Giuseppe Pracorelli and others, represents the modern school of imitation, so that since the date of Rolli the imitation of classical metres has continued practically without a break till the present day.

List of Imitators of Classical Poems
treated in this Dissertation,
with their dates.

-:-

XVth Century.

Leon Battista Alberti	1404-1472
Leonardo Dati	died 1472
Ludovico Ariosto	1474-1533
Bernardo Tasso	1493-1569

XVth Century.

Claudio Tolomei	1492-1554
Antonio Renieri da Colle	wrote before 1539
Pavolo Gualtierio Aretino	" " "
Giovanni Zuccarelli da Canapina	" " "
Giulio Vieri Senese	" " "
Alessandro Cittolini da Serravalle	" " "
Bartolomeo Paganucci	" " "
Gabriello Zerbo	" " "
Giovan Battista Alamanni	" " "
S. Don Diego Sansoval di Castro	" " "
Ascanio Bertini	" " "
Adriano Viventio	" " "

xviith Cent. (cont.)

Lionardo Colombini	wrote before 1539
Christofano Romei	" " "
Ottavio Brigidi	" " "
Carlo de' Marchesi	" " "
Alessandro Bovio	" " "
Mario Zephiri	" " "
Padre Pallavicino	" " "
Tommaso Spica Romano	" " "
Hannibal Caro	1507-1566
Bernardino Boccarino d'Arezzo	wrote before 1539
Triphone Bentio d'Ascisi	" " "
Pavolo del Rosso Fiorentino	" " "
Dionigi Atanagi da Cagli	" " "
Scipione Orsino	" " "
Trifon Gabriele	wrote about 1540
Girolamo Freccastoro	1483-1553
Apollonio Filareto	wrote about 1540
Giovanni Valerio	wrote 1541
Fabio Benvoglianti	wrote about 1547
Luigi Alamanni	1495-1556
Benedetto Varchi	1502-1566
Angelo di Costanzo	1507-1591

XVIth Cent.(cont.)

Francesco Patrizio	1529-1597
Luigi Grete (cieco o'Agrig)	1541-1585
Leonardo Orlandini dal Greco	1552-1618
Lodovico Paterno	flourished (1560-1570)
Bernardino Baldi	1553-1617
Tommaso Campanella	1560-1639
Antonio Lalata	wrote before 1565
Giovan Batista di Costanzo	wrote about 1585
Galeotto del Carretto	died 1527 or 1531

XVIIth Century.

Gabriello Chiabrera	1552-1637
Bernardo Filippino	published 1659
Paolo Abriani	flourished (1638-1654)
Antonio Giordani	flourished (1663-1687)

XVIIIth Century.

Paolo Rolli	1687-1765
Ludovico Savioli	1729-1804
Agostino Paradisi	1736-1783
Luigi Corretti	1738-1828

XVIIIth Cent. (cont.)

Angelo Mazza	1741-1817
Carlo Castone Rezzonico	1742-1796
Francesco Cassoli	1749-1812
Giovanni Fantoni	1755-1807
Luigi Lamberti	1759-1813
Giovanni Paradisi	1760-1826
Vincenzo Corazza	Contemporary with Fantoni
Pietro Ceroni	wrote before Fantoni
Giuseppe Astori	" " "
Giuseppe Rota	" " "
Luigi Subleyras	1743-1814
Abate Girolamo Del Buono	wrote before 1735
Gravina	flourished 1740-1770

XIXth Century.

Niccolò Tommaseo	1802-1874
Arrigo Boito	wrote 1868

Le foglie appaiono in modo di tutte le forme
sopra e che per essere in forma di
foglie: non sono in forma di
foglie: sono in forma di
foglie: sono in forma di
foglie: sono in forma di

(6.)

Questa per essere in forma di
foglie: sono in forma di

II

Secondo Stato.

Domanda

Così: non in forma di
foglie: sono in forma di
foglie: sono in forma di
foglie: sono in forma di

Il Cardo, Pisa, 1846, 11. 11.

Carissimi il mio più dolce saluto
Sento che non ho più la parte,
Però è stato un che per non restare
Meno scelti.

Venire prima a casa del p. Luigi
Gianfrancesco l'ho visto una maligua offesa
Terminare con la simile parola
Meno fantasia
etc. 93 vira

III

Bernardo Tasso

Epistola di Bernardo Tasso, nella
corte del S. Duca di Mantova

Lascia la via che io non sciolto
A Cf. Tasso di Bernardo Tasso, con la
sua. In Venezia, offesa di molti giorni a Tasso
MEX in 172 p. 172. The form within the same

Bagnar Sgrupppe: a tal bel core, o tal
 Vien a fratel d'Amor come Timoneo;
 Vieni Timoneo Timoneo o la gio nel volo
 Tal timoneo per di fior per fior e quella
 Pifferi d'Amore, e così, o come giorno
 Tatt' la di gambe a tal di core,
 Tuna scote alcuni acqua medice:
 Corge grasse le tue bronde chirona
 E' un araso odorato: a tal d' la tua core
 Ma vardi allegre paroni e d' altre a domo:
 Simola la destra tua e levate per,
 Che con le pare framma l'aria allura
 E' la to rassa allora il tuo nome.

IV

Antonio Ruvieri

Il. Bass. 1. Paolo Guallone

Timone e core a magge l'aria d'Amore
 Cf. Conducci, Poesie 1. 1. p. 84.

Le mutati in tal' arte et affanno
 Che l'una parte a l'opra l'ardore per
 Le velle mare, vogli, pioggia, fortuna.
 In un medesimo tempo, coll'istesso cor.
 Colui se del se parer forte dubito
 E del peso il qual porta con me gran peso
 Sappia tempo da spara con l'aria,
 E l'è la notte, a questa parte mi spara
 Et me rimover dal bruciar l'agio.
 S'ora a frangere a tutte l'ora l'ardore,
 I libri mille volte per ora,
 Mentre gli orache l'ardore accendo
 Ch'attende buona parte per ora
 In quella legge d'adde l'ardore aspar,
 Per quella legge che potrei apprendere.
 Così legge me se non di più vogli
 E se la fine più beate che ora
 Intorno l'ardore per amor l'ardore
 L'ardore sempre in un ardore l'ardore.

V

Geological Phenomena
And Their Causes

These geological signs denote all manner
Of violence with quiet and soft action
The path to wide horizons
The red mass to the blue

It is the secret power of the
Light the gentle light of the
The beautiful form
The sun in the sea

The soft light of the sun, the
The sun in the sea, the
The sun in the sea, the
The sun in the sea, the
The sun in the sea, the

Al di là del mare, in mezzo a' monti
 Solenni e lusinghe, e folla di re
 Dal gravissimo peso
 Sottratti, e quel vive e rivede.

Se fra tanti un d'oro si trova
 In patria, non può più girare,
 Che non l'alto suo teghio
 Dignosi un poco di faranno.

VI

Antonio Ranieri.
 Delle Sue Fiamme¹

È del suo foco in mezzo a' monti
 Spesso un d'oro si trova.
 Se tolto, non può più girare,
 Che non l'alto suo teghio
 Dignosi un poco di faranno.

¹ V. Ranieri, Poesie, 1840, p. 110.

Così mi volge in la fronte placida
 All'empio Amor, e tacito
 Amor, s'io sento che la dolcezza colto
 Ch' intendendo prova l'anima
 Ad altro punto mutandomi, tra me
 Li paria Amor rispondimi:
 Se questa donna prima non bruciammi
 Non o farai più vivere:
 S'io m'usa, deh quanto ne farò io vivere?
 Colanto non farai tu solo:
 Ch'è pieno di meraviglia d'ioi mirare
 Se fanno mondo veder.

VII

Gerusalemme
 All'Alto Sua Donna. "

Se la fronte al di sopra
 U. G. Carducci, Poesie Nuove, p. 77.

La mia toglia mirida fissa,
 Ma paterno il dolorem,
 Ch'io paterno terminem:
 Vago lenia tal puerum
 E ne puerilem mirando
 Che ti fate non mi fiam
 Invenire fore sempre;
 Ched'io puerile più biondo
 Que aperto verso a' pueri
 Solo per finire mie toglie,
 Pueri sospirar paterno:
 Ma le ueti tante crude
 Sono stati a' miei desiri,
 Ch'io, ueti sono non paterno
 Pueri etiam - sempre uidi.

VIII

Barbarossa Bonasone.¹

(a.)

Gli non era nepe del nostro reclusioni amore
 Agnon mia caro faron novella fede:
 O a' lo più volte certissimi casi vultati
 Et paragon fatto nel duro stato mio. etc.²

(b.)

Tosc. d' April liade di state d' Agosto un con
 Gli fono l' uomo olgano i luti stoni.
 Flora li rose più lora l' gran l' ane l' omora
 La porta al Giove noi cari fructi più. etc.³

¹ Cf. De le rime, etc. Raccolta da M. Giorgio
 Ottaviani, libro primo, p. 242. For a fuller
 reference to this book cf. p. 21 of the Appendix

(2) The poem contains twenty four lines.

(3) This poem contains ten lines.

TX

Giungo all'Onaga
 Et. M. Claudio Tolomeo¹

Pisto fumoso e colmo di gloria,
 Che d'alti sensi e d'oscuri oblii rivo
 Vinci e parizzi giunti all'Ona
 Videro con l'Ona pur lontani.

Un à la prima l'incubata fatura
 Per te s'adorna d'ogni valor raro:
 Tu primo sorgi - quella l'Ona
 Inni da' velli latini tolte;

Quella che struschi corami divergono -
 Per quei st'alti - e fuori di moltoli
 Imperano anche essi vaganti
 Videro per la dritta strada
¹ Cf. Carducci, Poesie, p. 182

Per le cose - grazia mirabile
 S'impara ciò che i fatti politici
 Comunque, mentre spino l'alto
 Preso parole di Cristo vago

In quest' estingua - looki lui naut
 Potranno lo la da fare: quel lavo
 E naut circondare e' l'no
 Come sacro di corona degna?

X

Luigi Alamanni
 Della *Storia commedia*¹

Io che questi vegg. soli e no l'alto abito
 E non conosci bene l'no moltiplicato
 E l'no moltiplicato, no moltiplicato

¹ Cf. *Indice* *Thesoro* *Parb.*, p. 200

Realissimo spinto a Margherita unisca
 Poi che all' un giorno è nato col nome
 Consueto, le parti del mondo tutto l'impero
 Gli darà in mano a quella presa di vittoria
 Gli imporrà l'onore, e l'alta giovane Pallade
 Le Virtù e l'Onore le fanno le grazie
 Conoscere che che sempre l'accompagnano,
 E non mai che una cosa della popolare dea
 Che riduce col l'andare in basso e in forma
 etc. ¹

XI

Luigi Alamanni
 Della Flora Commedia
 Otto Terzo. Sono prima ¹

Simone vecchio solo.

Non è dubbio che che la figura che sempre più pare

¹ This poem contains exactly two lines

in the Lucio Fazio MS. p. 307 (12. 1000) This line

13) line with the note nearly lost. III. 1000

L'avevo per buon punto saputo, che non si può rendere
 S'ogni sospetto a' nostri sospetti con qualche nome,
 Che non resta sempre uovo che non è più bello,
 Che troppa differenza è fra noi e troppa differenza
 Sono nostri taliti presso nostri e talitanti.
 Stringe massimamente che questo troppa avvece
 Non vol padre e pare che non tra le spine e
 Troppa le asfide,
 E ridon di noi tra noi. Non splenda già uovo.

XII

1. Canadello Varcho.

Ulla Fonte 1 Canadusia.¹

da Horatius Carmin. III, 13.

O più che l'altro assai turide fonte.
 In cui ceder si può che c'è la sua
 «Viole talie si spazchi e bagno per
 La casta del troppa».

¹ Cf. Canadusia, Fonte Varcho, p. 312.

Il mare non ha mai un'angoscia
 Ma bel risplendere in toni nelli cui toni
 L'onde splendenti di più si elevano
 L'onda pungente e calda.

Quel'egli ancora in velle sempre aperte
 Combatter per amore più feroce. ~~maestri~~
 Perché la chiosa tua fredda non deve
 Far del tuo sangue rosso.

Tu non offendi il sol, guardo negli occhi
 Guardo il tuo tenore più bello fido.
 Tu a un'ora e presto del tuo ombra e vento
 Tresser in gli umanti forze.

Tra i chiossi fonti non ti spara, in giorni
 L'onda per me, che intanto guardo il tuo
 Non' sol non veda non s'arrossa
 L'acqua tua dolce e pura.

XIII

Francesco Rabaglio
Milano

All' Illustriss. e Reverendiss. Card. di Torino.

O sacro Iffello, tu che prima in me spirasti
 Quet mio nuovo altera canto a voi si ritorno
 O santa Musa: a me dargeste allo che tanto
 Il Po gl'illustre miei nipoti in fra le stelle
 Po de te vate, o la pelle, fango, fa' che dove
 Non m'è mai che a fa' che gli alle miei nomi
 Coni con cari al divo Ippolito e in eterno
 Vivon in pregio. Et ora la mia mente inombra
 Quel tuo fovero e ch'è notte a canto m'è ancora
 Gli storni non de chi immortali regnan a noi,
 Per de tuo speto tanto ego or il fatto a l'adma.

1 Cf. Carducci, op. cit. pp. 295-297.

2 This poem contains no further real poetry.

XIV

Tra gli stadi più alti le leggi umane e divine
Legge tu, noni malum.

Che se la nuova musica qui giustamente è bene di Tebe
L'altra ne guida l'ora.

65

At Candelo.

Color in part alternate, uniform green above, light
blue green: a Saler, a L. lero

Comitato. Le dimmi? ch'io foati delli - frate.
Volissu: attia che dimi?

C. bartramii Pursh Fl. Ind. 1813 p. 203. t. 6 p. 208.

XI

Domandare l'alt.

(12)

Il Reame d'Inghilterra.

(Argomento)

Empre ora si la clafia già di l'che p'cedendo i
figli offese,

Che a l'ora in giungia il l'go.

Unde il m'icio storno de f'ra a p'ra a l'ofra
altri m'fate,

Ch'edendo m'lt castigo.

Se p'cece intanto e p'ra l'ora il p'ra
A l'ofra l'go.

Il Re p'ra m'lt m' m'.

Quindi il m' p'ra l'ora l'ofra l'go
A l'ofra l'go.

Il m' p'ra m'lt m' m'.

(1) Cf. l'ediz. di Pavia 1771. The
argomenti m'lt m' m'.

XV

(6.)

Il Diluvio Universale. ⁽¹⁾

Idra del ciel, che spira del tuo nuovo aido, l'aura
 Onde fuggate a lava feroce le monti a te fuggendo algardi;
 Quest' altra mia, che quasi dentro to l'aria foga
 e foga dorme,

Frangella a te; e come con forte a te lo dar
 gli darai sperti,

Rosi mia fredda lingua scalda a tua gloria
 fa rotore al canto.

Non de l'aura nuova, non de l'ellere ingiurata come
 Come più forte vorante, chiaggar, signor, lo
 respirata outa:

Solo in lei, nel principio, forse avrà in te
 de la tua labra il suono.

etc.

¹ Cf. Andersen, Fascia Barb., p. 375. This poem contains more than one hundred and fifteen lines.

XVI

Giovanni Balista di Castagna, napoletano,
 La balla di Donna Giovanna Pastorella,¹
 Horchi scialda il Polo con la corna
 De l'Orto - Triphari ritorno,
 E el monde adorna di sì bei colore
 De' rose e de fiori.

Li sono a collo insieme, e la campagna,
 E el mare tranquillo veng' onde vagliando.
 E già si lagua assai raramente
 Bagna dolente.

Tocca le corde al tuo plectro amato,
 Musa, a quel nome casto ed honorato,
 Con sacrosanto canto a note belle
 Salpa a le stelle.

¹ Cf. Angelo Mazzoleni, Fine Aneto, etc.
 Vol. 2, p. 649

Tal ch'ogni terra, ogni contrada ignota
 Sia di quest'alma illustre Castrola
 Sempre devota, et ogni nobil core
 L'ami a l'honore.

Roma dovei di quegli antichi Rege,
 Ond'ella naque, i chiavi milti fregi,
 E i fatte reggi, onde fu Troia loma,
 E trano Roma.

Poi del gran Padre sui l'ador respensas
 Ve morando l'alta gloria estensa.
 Del Re, che il vinse, che l'uno è no dolere,
 Presso al Trono.

Cantare poi la vera alma beltade,
 Che da' primi anni minto a questa stada
 L'ora fortada è stata sempre unita
 Verde e fiore.

La corona d'ingegni e il gran valore,
 Quella grandezza eccelsa e l'humil. cor,
 Quel grand amore, e quel affetto intimo
 Al padre eterno.

Tracciassi l'omai la gran Lucretia romana,
 Che fu sì bella al mondo, e sì pudica;
 E quella ancora d'ogni gloria vera
 Cornelia altera.

Madre dei Gracchi; e quella al cui fatale
 Volo raccese il bel foco immortale
 È la Vestal, che porta dal Tevere
 L'acqua al cielo.

La età di questa ed si parla: a questa
 Col dolce canto i chioni spirti desta,
 Che con gran festa, con storne rompie
 Raccono un tempio.

XVII

Regole di Costanzo
In lode D. Giovanni d. Bragana. 1

Tanto bellezza il cielo ha - tu copante
Che non è al mondo niente sì magnifico,
Che non corosca, che tu dei inante
A Vira l'ipugna.

Tale è l'ingegno il tuo valore, che sanno
Che alma non è tanto misera e povera,
Che non consenta, che chiamar ti danno
A Vira l'ipugna.

La maestà del tuo bel capo sporga
Sopra l'altre al mondo, e per che t'incorona
Di gloria tal che sia nella simbranza
A Vira l'ipugna.

U. M. Mazzoleni, Roma, Oreste, p. 467.

E di cor così si casta e si pudica:

Oltre la frate condiziona ancora
 Che par che errar non pota in te la dona
 «Non Bona».

Per questa dunque, o nome nome beato,
 ? chiare sperte veggo a dubbio starci;
 Come il bel tempio il nome tuo sacro
 Debba chiamarsi.

Squarciate il velo, o nobil compagnia
 St'anima attonita, che il veder vi appanna,
 E di tal tempio il vero nome dica
 La povera Giordana.
 «te»

5 This code contains Italian text.

XVIII

Gabriele Chiabrera

Alcune Canzoni in onore del Sommo Pontefice: Papa

Urbano VIII

Con la prima delle sue canzoni!

Scritto in altra forma di Apollonia.

Che alta rimonda, — che rimbombante

Formosa, Apparecchia, Eterna

Dappi nelle stelle e nei raggi usanti.

" Q. Chiabrera Gabriele Chiabrera Volume primo
contenente le canzoni in onore del Sommo Pontefice, U-
rbano VIII, e le poesie: 3 volumi. Pubblicato dalla
Società tipografica di Milano. Milano, 1807.
in 8°. pp. XLVIII. 225. M. S. p. 117. n. 3381

Q. Chiabrera Gabriele Chiabrera— parte ultima, comprendente tutte le sue poesie
pubblicate in varie forme, contenente le

Contra Alt. de' ...
 Sforza ...
 E con ...

Contra ...

...
 ...
 ...
 ...
 1774, in pp. 276, 277, 278.

...
 ...
 ...
 ...
 ...

For a review of Aldini's book of

Giov. Stor., 1844, X, 1, p. 22.

For a bibliography of Chiodini's papers of
Giov. Stor., 1871, X, pp. 273-282.

Ferrari's Gabriele Chiodini e la scuola
delle sue opere da lui pubblicate,

studio bibliografico, Scienze Stab. Esp. Stor.
 P. Conti, 1888, in 12, pp. 42.

Siste il Agosto dolce ricompensa,
 Siste il Agosto, dolcissima riposa,
 Sorride del chiuso cinghio
 Tutte sparsi di gemelle d'oro.

Rifrensi rose, volano profumi,
 L'acqua schizzando cantoni Tediati;
 Ma niente, d'letizia minaccia,
 Quince lungo diam timore a i Tediati.

Questo che amato giorno avvolge,
 Il Monarca sacro dell'anima
 Urbano, di Flora superba
 Tutto sempre scorge nel timore.

Tutti festosi, note di gloria,
 Dio celebrando spandano gli uomini;
 Ed gli al cigno alvati
 Guardo il Tevere, guardo l'Alba Roma.

XVI

Gabriele Chiabrera

La Vendemmia di Francesco¹

Sull' età giovane, ch' è stata suggera
 Quel d' Rino, taccio, simile al ratton,
 Quando si frangere si debbe,
 E dolcissimo l'ardore.

Celeste gioia sovra i miei monti
 E ne mostravate, Vergine nobile,
 Ch' è sì agreste gioir!
 Che pianure canne!

¹ Cf. Rime di Gabriele Chiabrera, ed. V. L. S. S. Secondo, notamento Composita unidonea a moral, ch' è simile a quella di Raffaello, unidonea a quella e sermone. p. 163

Cf. le Lettere di Gabriele Chiabrera, ed. P. L. S. p. 352 - II

Con gli anni appassiscono: l'aroma è spento
 Del più non hanno Vergine e se condono
 Hanno l'aroma spento
 E più gelido, inabito.

Del qual io riconosco l'aroma spento,
 La Morte adora subito se non
 Ed in tempo non sta
 Ora fido di prima

Se questi parimenti non si studiano
 Andare contrari. C'è per l'aroma
 E tu volgi gli occhi
 Che allora l'aroma beato.

Bernardo Telford.

Il Quindici Parte dell' Elga dominata et
ultima del Primo libro degli Eneide.¹

Mentre Ida, et l'onde lascia l'Esone, et in Honori-
tia, mentre et Xanto il corso de le acque usa.

Desiando de morte, e il motore per Corine.

Coltivando a tutti et mondo fu sempre felice.

Se nell'ingegno non resta, non resta d'alta.

Perdita non era alcuna il Sofocles Colono:

ion gli ampe Celi ha 'n vna Eate modo.

Per che il padre, e il servo, e gli altri parenti

Amoso i'a vna per fu l'auere stato

Conuogante et d'amore una l'Esone l'Esone

Ma non uenanno a perdere come stato.

E' quale sta son sopra l'Esone, e la prima

¹ Cf. Telford, p. ut. p. 500

Nave? Et l'ardata all'arma colto guerra
 Ed sublime Lucretia l'insigne opera feroce
 Non pare no, se non tutta la Torre feroce.
 Titiro, Campi, et d'Ona l'arme tutte sparano.
 Mentre l'aria al mondo l'acido Roma l'uno.
 Finche frena il timore i furore, e l'uomo potente.
 Vivansi i tuoi colto Tutelle mite.
 Gallo a gli Hesperij fia mite, e gli altri For,
 Et fia con Gallo nota L'ora sua.

XXI

Bernardo Tullipino
 Il lutto. L'ora. Roma,
 tradotta al modo latino.

Monumento di 10 statue a Virgilio
 Stupor, e prodigio, et l'ora dell'ora mia.
 Corte di console polvere l'impura.
 T. G. Tullipino, f. int. p. 526.

In cui calgono più, tirando schifano
 Con palma, ulivi, uovoni, e signori.
 « Nel mondo, et simile faransi a le Dei.
 Se 'l Roman Popolo sforzasi d'accre
 A questo di modo splendido in ordine
 Affran: in paesi nel termine propri
 Quel che da' Libia traggesse tiranni,
 O quel Lute si fa' a foderla patria
 Campi alba. Attaliska a muovere gli uomini
 « Con una condottori, che li more volubili
 Tugando Africo con l'onde morellime,
 Dal mercante si dà lode a le patrie
 Ville, et l'odi per l'amparo l'olio.
 Poi resalta la già quistata nave, che
 « Povertà tolga per male giustizia.
 Chi'l in Massico vuol, tirarsi. Lasciano
 Il lavoro a si dar certi a la lunga da
 Gusa all' albore che trovano comode,
 « L'otto a spassarsi ad un fonte scabioso

D'affare somigliò commosso fiorentino:
Molti, ed d'orologio pieno de bombe, a di
Quora spassasse per parte si fuggire.
Lui detestava sì tutte le miserie.
Trattava. E' se ne dà sotto la fucina
Luna et ricordasi che successi di tenere
Inghine, e vedasi da' Can e laberanti
In fe come agelo, e rompagli l'horrido
Cinghiale carcere, che formasi l'insu
Me tra' loro labui pongono l'ellera,
Et' a dettissima son fonte di premij;
Ma' il Corso gelido, e il coro di nobili
Vince e se' Satori bruno dal popolo:
S' i' Puteo inobito non togliano peffere
Et' a me nega la via via Poliana.
Che se tra' loro messo peila son
A toccare le se l'insu stelle vò.

XXII

Bernardo Silpino

D'Oratio, l'Oratio Roma.

Tradotta al modo Latino.

Ve' ome d'alte ste nove candido
 Soratte: re' già l'carne tengono
 Le silve che quelle hanno sopra,
 Sonosi e per gola forme e fiumi

La molle lingua al fuoco manderà
 La Panno d'anni quattro rumore
 Con l'aghe vasa alla Latina,
 e Taliano diota in uso.

Se' C freddo croce. Il sole moltiplica
 A lei si dice che quistano ferocità
 Venti in mare at gli alti Capricci
 Non pigliare a far nel nome.
 Il Silpino op. cit. p. 531

Quel che doman è certo per essere,
 Tu lascia errar, per ben mettete
 Cusumò di, nè deggi amare
 Sposare giovane voglia, e ballo

In verde vita al tempo rivisita,
 E piagge per far gusa de l'ordine
 Sei l' farsi notte a lui susurre
 Lieti ritornare, che se fanno.

Talora pare a chi te f' scordare
 Fallace suo nell'angolo et intimo;
 Il' grato suo, ora hai scordato,
 E al ben tollote mattenano

XXII

Bernardo Silipione

Cda I di imitazione della prima e dell'altre
due di Horatio¹

Al Du Regale son, sembrano Lido
 Saffo i frutti fior tomini, e d'or liti
 Rende o d'oro, e per ch'algosa, l'altre
 Nella voce le sue sillabe. Mutano
 Al proterore. Le longhe in diti
 "regni, et celeste, pure la voce
 Lunga la sillaba, e poi come risona
 Legni, e mi fin conia - e l'altre
 Chele, brente mole all'altre si
 Del tempo il modo si l'altre proprio
 Del comporre. Si da questo dopo
 Densi, d'oro, e l'altre, e l'altre

¹ Cf. Silipione op. cit. p. 109.

XXIV

Demetrius Zapparon.

Eda III, ad imitationem della III e della
della di Horatio¹

Chion, Comode et Regis della Grecia et de
la nobilitate

et sublimis Latina, et celebrata come la grande
L'Excelleceza, la bellezza, la dottrina, la grande
certe Logica si dimostrano, et alle persone ut la
vegli' Accanto a l'habito guisa del alto et
luna e provider

Tra cui splendore già veder l'habito per
nobilitate

L'Illustrazione prima et per convenienza glia
tra sacando le prime alla no parte della
manera.

¹ Cf. Zapparoni op. cit. § 36. p. 810

Bernardo Tappino.

Sta II ad imitazione della XVIII del secondo
libro d'Horatio¹

Ligno et moliti arborum

Folaci in le gine de Latium.

Lusto pueri redesi

De' spaci in igni d'alto, a choro come.

Molle d'ara puerorum

In Tasta rime. Por si stonco fatti.

Sua maniera d'atela

Non poco per piacevole fatica

L'alto dove adormano

Gli acorti e fanno molli loro digui.

Cade buon e molli

Ingegn. ad asseruare per si dormo.

¹ cf. Tappino f. int. 837 p. 312

XXVI

Bernardo Silppano.

Oda VI ad imitazione della III di L'Albi-
no, di Horatio. (1)

Felicissimo seguito

I gran bellori, et Pan sovrano, e nobile

Et più videri, e vedersi

In tanto l'atual cartiere, e compite

E' tutti i modi e termine

E' chiarissimo cu per l'opra inclite,

In moltissime sconsigli

Ese anco volere l'enna d'Albano.

Ma non vogliono popolare

E' acuto i nome termine et ordine

Et per questo ricorrono

I nomi, Ananisti con simile modo

(1) cf. Silppano, op. cit., t. 18, p. 913.

XVII

Remond Lippens

Ch' IX ad imitatione dell' VIII d' Horatio¹

Inutile lingua d' amore

I modi assumibili ad altre alte per uno poe.

Quel se loda l' uso

Ch' si vede se vor sanno dei celebri ingeni

Punto del uso Toros,

Ch' poteste scriver con loto per altre lingue.

Quel movimento

Conte da altre e hanno le più grande logiche, forse

Hanno più rigore

Ch' non si accorrono del loro di somma lode.

Podata non si deve

Per di tanto nobile programmi ad altre Stranità.

¹ Cf. Lippens, op. cit. p. 32. p. 814

XXVII

Bernardo Silipiano.

Oda X ad imitazione della VII. di Orazio.
 del G. H. alio.

Andamento atteso osservabile quasi

In ciascuna prendere nome.

Tal neple docenti, che osservano per e talor

Sottovo, affuen vedere cura

Conde appo i Toschi pare osservare si deve

Per più ben de la Tosca Linguola

Et se neple altri splende a più splendore certo

Vorrà in gambe d'incute Lingua.

Che se per lui son buoni più son più usa

Come alio, che seguita, molti.

Pi in parer s'implicca i Conellenti Roma,

E i romani ottiene ragione.

G. Silipiano, op. cit. p. 49. p. 100

Bernardo Silipino

Oda VI ad imitazione della IV di Horatio¹

Molte le commesse, e le regole con la lingua sono
 E l'hanno certo inchiodato, di la prima.
 Et pure essere persone, e del loro nobilitate
 Ne danno loro portano alla guerra.
 Che non essere tal persona d'affidare forza
 Incontra quelli con folla d'alti.
 Gli Accenti inchiodo in uno attergono gale,
 fanno conto
 In altre fur, se vogliono come Roma

¹ Cf. Silipino f. int. 146 p. 105

XX X

Bernardo Silppino.

Ola XII. ad imitazione della XVI dell' Episto-
la d' Horatio. ¹

Nuova rante Hebren in Greco Idioma, e Latin
 V. fonda no per-ss. L'atto gravasi
 Prozi aggiungendo alla rima, et porrida Lingua
 Per alte prego, più la lode inalyari.
 Et l' eccellente, et somme abbondante maniera.
 La lingua più potente fuisse, et massima.
 Perciò che in tal rispetto s'ingua più a le forme,
 E somme nelle quira, che l'adornano
 Et per gli acanti, noi in quelle osservans, viene
 Ad attornar l'aloro, e sommo loruna.
 Onde essendo di quelle cose, guidate le norme,
 Le segue nella forma l'istito ordine.

1. 18. Silppino, op. cit. 140, 1. 26

XXXI

Bernardo Filippino.

Coda XIII ad imitazione della XI dell'Epodo
di Horatio. "

Ottima prova somplissima la Greca
Lingua Latina, e sopra non poche belle e
notabili

Et hanno ben chiare mode per ordine,
onde riducono si ne canti ameni, e prouide.
Così nella Tosca Loquela et altre si
può possono que nel altre gradilissime.
Gli accenti in alte termini recessano
L'ordine conuato, che già in quella
si ben vedesi.

L'ouca per Greca.

C. G. Filippino, op. cit. pag. 1. p. 111.

XXXII

Bernardo Schiffano

Cda XIV ad imitazione della XIII dell'Epodo
d'Horatius. ²

Placere a tutti i dotti in versi debbono l'arte
 Maniere delle Regole, i hanno Latin celebre
 Et tanto più, che da Grecia vengono lingua.
 Siccome ciascuno del modo, ch'è solito a dire.
 Alle Accontate d'ingue, i quali nel loro idioma
 Hanno uso, e nell'altre all'ora regneranno più.
 Et più si regnante a splendor vengono molto
 Che debbono altre ammirargli come quelli a
 d'oro.

² Cf Schiffano, p. cit. § 47. p. 117

Bernardo Filippino.

Oda XV ad imitatione della VII del terzo libro
di Horatio. ⁽¹⁾

Quadrante in lire latine et nel Helico
Celebre quise, le quale melite Etruria
Et danno essere noto dove possono fare
Fresque pette recense il mudo prate
In aperte opre di rispetto per cam
E le lingue ordino degne. L'operar signor talte
Animoso fanno vigore, et la ragione
Et imitate in reggie, in re vanano
Et adorante modello gli animi pronti a lei
norma.

(1) Cf. Filippino, *Opere*, p. 100, p. 101.

XXXIV

Bernardo Telford.

Ada XIX d'imitatione della VI e d'altre
d'Horatio.

Vivi, d'fruttiferi son modo, germogli
In Lingua Angolosa d'onde Aborigeni
P'ieri principii sommo, et ordini
A comprendere notabili.

Vive, et grandi son mostruosi gli utili
Ch'a bella Italia diende la Grecia,
Trà quei proprii - Libbe l'Idrovia
Et per prendere termini.

Et due primissime per collazionare
Gli accenti per stil quere accrescere,
Che respirano in, ch'immense-ubili
Stime opportuno, et infite.

1. cf. Telford op. cit. p. 14, p. 100.

XXXV

Bernardo Silffino

Oda XX¹

Splendissima moglie nel vigore,
 Che dimostriamo gl' inculti
 Canti, Greci e Latini in alte lusinghe;
 Haver ne debbe a noi gl' Utruschi e sincliti
 Con buono ordine pregi
 Appressa gente patosa, e Fig.

1) V. Silffino, *op. cit.*, p. 53, p. 820. This ode
 is preceded by the following explanatory note.
 Oda Pontaulica, Mesastrofica, nevata. Il primo
 verso, e l' terzo di ciascuna stanza sono Iambi.
 il secondo e Iphionio: il quarto Trocheo tri-
 metro. Il quinto Anapestio: e l' sesto Hippe-
 nathio secondo el tricolio, Archilochio se-
 condo il trisponde. 2) Parallelo...

Gli Accenti han made lavoro fuor con essi,
 Qual più mobile e mobile.
 Come in que' celesti si trova, e messo
 Non sono in uso debito, et d'immobilità
 Progresso de la Pena
 Sublimi et altre e a lode per persone:

Osservando la fossa, degno l'uso
 Appien mostrasi a lucido
 Nell'eccelesse di quella contro aluso,
 Et ogni vento, e sciorco dove e succede
 Dunque al profondo regno
 Dispette d'alti, et bei modelli e regno.

XXXVI

Pardo Abbraccio

Horace, I, 5.

Qual fanciullo gentil sovra la roccia,
 Sparsi di fluschi color, nell'antro amato
 Lieto t'albraccia, o Parda?
 Tu schietta e munda, a cui

Le bronde chiome intrecan? Chi quante volte
 Pianger dovrà la fede a i Dei rampanti
 E il mar da foschi venti
 L'or dell'usc increspato

Chi grata ora ti gode, e crede a spora
 Sempre a se sola amica, e non comprende
 L'aura fallace' ch'quante
 Son gli amanti infelici

" Cf. Nova Antich., Seconda Serie, 1878, XI, p. 106.

Cui splende ignota aura. Sacra parata
In rotunda tabella addita intanto
Ch'io già a Vettori possente
L'amide spoglie ho appese.

XXXVI

Antonio Giordani.

Oda III¹

Cio che l'Aberci più che l'Alta audace,
Cio che gelosi l'Insubre raguna:
Assalir deve fatta omai la face
L'Innova Luna.

Contro di questa già l'Adriaca Teti
Disfuga audita cento legni a cento,
Già gonfia e l'ni le superbi abeti
Prospero vento.

¹ Cf. Ode di Antonio Giordani, pubblicata per Pietro
Mariani Franchetti Padova, 1887, No. III. ff. 19-20

Da Sesto e Plido fra l'angusto seno
 Miracua a l'Orco l'Eneto Leone;
 E avesta l'onda di timor ripieno
 L'empio Primone.

La nobil Grecia di catene avvinta
 Dal Turco orgoglio di sottrarsi tenta,
 E di Leucate saggia porta e vinta
 Anco commenta.

De l'Austria invitta già l'arcolte schiera
 Pendon le mosse contro l'Orco infido;
 D'elmi e lance d'aste e di bandiere
 Sperso è ogni lido.

Del Tan che bagna bellicosa gente
 Corrono a gara Cavalieri e ante,
 Primone le sponde già de l'Alto algerito
 Cavalli e fanti.

Nulla - falange la Sammarzica altera
 In sul Tibero su l' Odessa, accoglie;
 E gloriosa riportar sua spera
 Vorelle spughe.

Con la Germana collegata e unita
 Al grande acquisto di Bisanzio aspira;
 Ne il suo gran Rege ha l'impresa edita
 Il piè vittoria.

L'Impero e l' Galli stretti in lega ancora
 Si veder spera la Romana Sede;
 E ancor ne' Regni de l' infida Aurora
 Sorga la Sede.

XXXVII

Giovanni Giordani.

Oda LV^o

O che re gli anni de l' Età fiorita
 L'udia disprezzu gran bellezza e vanto,
 E che a gli sguardi de' gelosi amanti
 Fante sia perduta.

Non spregiar, bella, di Natura i doni,
 Ch' a te con mano prodiga comparte;
 A le sue leggi ritrosetta ad arte
 Invan t' oppone.

Sovente Amore, quando non s' aspetta,
 S' evoca improvviso l' amorosi dardo,
 E allora prepara quando più più tardi
 Brude violetta.

L' Op. di Giovanni Giordani, etc., No. 11. ff. 209. 210.

Insin che vago da ciascuno s'appressa,
Coglier conviene de' begli anni il fiore;
Per troppo giunge col volar de l'ora
L'egra vecchiezza.

Se non si coglie sul mattino adorno
Quando è più fresca la vermiglia rosa,
Languore si mira su la rupa ombrosa
Pallida l'è giorno.

Fin che brancpeggia nel bel seno il latte,
Fin che rozzoso porporeggia il labbro,
E che la guancia fra un matto cimbello
Sebbensi intatte

Godi pur, Lidia. Sempre il Tago amaro
Non fia ch'ondeggi sovra il vien del volto;
Con rughe simili scavate l'è volto
Tempo venuto



«Negletta allora piangerai dolente
 L'ore perdute, gl'involuti anni;
 «Vè avrà più forza d'eccezionale odore
 L'età cadente.

Chi amare non cura o giovan il sembrante
 Tardi, ma invano del suo error s'avvede;
 Che invan piatade, spera invan mance
 Quel d'amarante.

XXXIX

Paolo Froli.

Al Conte di Burlington e di Cork Riccardo Hoyle.

Scender che giova da gl'Asi splendide,
 E al chiuso in arche tant'oro pallido
 Negar la luce a l'uso,
 «Vè conoscer parrai?

① Cf. Froli, op. cit. Rivista del 1877.

18
Del pane e degli altri non ti toglia
Vedesi a fronte l'arpa arancia
Fider l'albini disprezzo:
Dura è il disprezzo albini.

Ma generoso spirito magnanimo
Che quora ad alma che il vero ignorava
Foder della ricchezza
Dona illustre del cielo.

Oh d'avvece degni forte propizia
Que che le belle arti nutrono,
Ornamento del mondo
Della città splendore.

Convesso e ricche balate d'Alba
Vittorioso già vide il Tevere
In sculture bronzi e marmi
In sculture, in tempi.

Nella testa degli anni all'impeto
 Perse il resto. L'impeto e l'opera
 Era di quanta minor grandezza
 Spariva le rime

Vanno i napoli de' venti harbor
 Ad ammantarli, e non si sdegnano
 Che s'attentassero gli anche
 Lor an in aterate.

Serba il ricordo quel bonum genis
 Segno vorace d'una grand' anima
 Vaden sì le bell' arte
 Delizie della vita.

Elle il tuo nome dal lido patris
 Son per dominga franche veleggiare
 E qua navi Britanne
 A portar merce, o guerra.

Stomacento già cono turbido

Fredda quasi letale sole nell'ardore

Lo crivellava l'ora.

Primi di luce, e nuova.

XL

Giovanni Paradisi

Per legge di Paolo Lorenza con Virginia Bolognini.

Imma che il freno de' litai bellare

Fuggendo e il capo fulgor di porpora

Una domestica mena

La virtù pura - seguì col il petto.

Non era - prima il nome che soffriva

È te prego, quand io so - manderò

Di Alcega ingua di fregi

Inwith non - e impavida padrona

O di Carducci Luigi, p. 100

E memorava con un sol impeto
 I costumi l'orgoglio d'altre popoli
 (Esempio nobile e potente
 Tempore dei monti - e allenti raggi al fado),

Oggi novata m'arrende a fante
 La che a me l'aveva richiama un cantore
 Quel vocale Libetio
 Ch'ora di Pietro - il fortunato imen.

Non si languendo nei molli latami
 Fra i casi argenti del suolo italico
 Inven di morte indotto
 Rivoca l'invento - e il generoso s'ar-
 sta. ¹

¹ This ode contains sixteen verses.

XLI

Giovanni Santoni.

A Melchiorre Cerretti di Padova.

L'Alleanza. 1.

Tono del cielo tanta quiete
Stanche occupava le fore, e gli uomini,

Sol'io foglie del di sacro montato
Ovunque in seno a languida vigilia,

E via nuovo sigolare il vento
Nella finestra e stridere per l'abito,

Quando donna mi apparve coronata
Il suo di sacre foglie pacifiche.

Cf. Sole di L. O. di Giovanni Santoni. Book II,
p. 27. p. 255.

XII, II

(a)

Giovanni Antonio

Matte I.

Ad Alessandro Bicchieri di Firenze¹

Toscano Approdato con Fato in cura
 Diede degli uomini l'anima saluta,
 Cultor benefico dell'arte e arte
 Della natura.

Nel tempo guidarmi come consolar
 L'industria immagine del corpo umano
 E ammorza il gallico fango il garbato
 L'orda dei normi.
 etc

¹ G. Solerti op. cit. Opuscolo II, ode 2, p. 148.

² This ode contains five stanzas.

Rel.
(L.)

Madrigal

228

La morte d'un ufficiale Italiano
ucciso in battaglia contro i Francesi¹

Consegna o figlia della Pace, m'anima
All'aura corda del sonante Tindaro
Imulatrice dell'Ulcea magnanima
Parla di Tindaro.

Mira quel sangue nel rosso di un sasso
Pechino rovente all'arabica gloria,
Ma ecci con via il meritato orgoglio
Della vittoria.

etc²

¹ Cf. Polenti op. cit. 13^{to} vol. I ode 8 p. 110.

² This ode contains two verses.

Motiv VII

Il Felle."

Fuggi la luna: consapivoli ombra
Cela i misteri dei profumi ai guardi:
Placido sonno l'universo in ombra:
Bionda felle che tardi?

Finchella rega degli incanti a danno
Tu mi deridi: e insulti al mio tormento!
Carola..... l'ado..... al!..... non e' lei? m'inganno!
Scuro la porta il vento.

1747

XLIII

Vincenzo Cerizza.

A Giovanni Fontana di Lugano. ⁽¹⁾

Tutto stupisce del polline curo
Sabo, vi ancora l'infuocate case
Tutte che al cuore del Lion farose,
Ch'onde le Torri.

Stendesi arida per gli arsi campi
L'ombra - impigresce foglia e tetto, tetti.
Dove la roga ed il sudor profuma
Stannote al fianco.

Umido e grave solo dall'opua
Moro a tal via bruciata sfuggia
Vole mal atto a tempera l'arena
Che ne congiunge.

(1) Cf. Poesie di Giovanni Fontana Vol. I, p. 107

Come le corde intente del plectro
 Man dimissata da sì lungo tempo,
 E vivil voce richiamare al canto
 Giovani Muse?

Ma flemma elate, e dolci e ambiguo
 Taffi han diviso dagli studi ameni;
 Volsi giovan corsa da' gelati campi
 Fuor di nobis.

Tocca Lulando, tu quella tua Lira,
 Che dopo il Vale di Venosa non
 Meno mortale di toccar fu udita
 Toccala e canta;

Chè in non cal posta la stagione amante
 Strappami a cuorbo, e te parrai gli anni
 Gati che canti per ungal di valle
 L'igno di Sirona.

XLIV

Quotidiano del Nuovo

San Quirico I, 5

Qual merto - tenero sporcio di la lami
 Tra rose - piume Pura, t'abbraccia;
 Por me nell'antro grato
 Con vista schietta e semplice

Tua chome leghine? Ma quanto frangere
 Donna l'instabile fede e volubile
 Animo, reggerde il mero
 Più giusto, o in furia,

Chi ti te godesi, fida credendoti,
 E ad un propria spora ed amabile
 Altro impone qual via
 L'aver fallace? Rho misero

¹ Cf. Novo Ant., Seconda Serie Vol. III, 1878, p. 744

Che non rimasti l'è casso tempo,
 Il voto mostrare, ve appo 26 stile
 Del Dio del mar presente,
 Anco bagnate el conde.

XLV

Pietro Cerone
 In lode ^a della villa.

Le fresche ombre e' leggiere di piante vasselle,
 E untra a buon matto parsi di gemme vaghe.
 Erone a bette e di fiori la terra dipinta
 Mostra qual piacer quanta quito dia.
 Quelle de' fonti ancor zampillano l'efe de vetro:
 Tutto di bu zaffer piango la verde riva:
 E qual poi d'intorno a quella vi r-lerga donai,
 Che non sono, al piacer! de melle conda.

① Cf. *Maggiolino*, *Pieve Santa*, ed. Vol. II, p. 670

Giovane poi di letta parvenne a nome forte
 Che prima in naffian era violetta e rose:
 Trovava quasi il piede all'ora di l'ora munda
 Quando da l'ampio creava alto la notte sola.
 E quattro e se montava a loro placito venne
 Ma ad intarsi alcun bassa le corna vene,
 Ah chi potesse colà di tanti diletti godere,
 Non uomo non già a me, ma parevole dio.

(b)

Traduzione dell' Epigramma latino di Giuliano Smettes
 che nomina: *Lumens ille con dextro capta
 est Leonilla sinistro* ¹⁾

Maestra il dextro ad ille con, Leonilla sinistro:
 Ed ambo appugnan nelle fallegge i dei
 O fanciulla lo tuo lume col altra la madre,
 Che se tu s'io vider, ella sarà varera
 O l'f' trasgredire of colà colà

Giuseppe Pastori

Ecco com'ebatte l'agilissime forme scintillanti¹

Per l'aria, ai luchi l'aura volando move,
E com'insinua stentamente in l'aria molle.

Un fresco nobile spargersi nelle vene²
Londe van'essi mai? In che fia co' dolce fragore

Trass, da quel monte soffi levata cori?

Forse da più placida, che in l'omero frena de l'Alpe

Escono la potta, se'l più verno aura

Convien degli intre, dove sta nel musco sedendo

Il Bomba a sparger l'acqua da l'una a l'ora,

Così cucion d'alga gli umide capelle le ninfie

E poi men introniar come pastorecchi vola!

into (2)

¹ If Mazzoleni, of at. loc. cit., &

² the poem continues rightly here.

Mazzoleni's quotation more than proves the author

XLVII

« Niccolò Tommaseo
Voluntà e Rimorso »

Eleonora

(Esametri)

Allo, chi' è spento da la fiamma de l'ardente tora
Risolto, al sommo del petto il core mi balza,
E dico: chi quindi da la forza destina di morte
Per te formante sosterzono, emergagusto,
Torna di destrues destruire e i nobili becher!
Per te di vettore consoli e il arfare proli-
ferebre, no' tatti ne templi ovre ululato,
Che'l povero ancora genitore e il dolce marito
Veggono truvelli rotolar ne la polvere, e pianto
E lai versando sul petto re conte ferato,
Risponno con mano la cara scrivina ardente.
che (2)

D. Cf. Poesie di Niccolò Tommaseo, Ediz. 1851, p. 337.

② This poem contains one hundred and seven lines.

XLVIII

Ornato Danto

Elena (avverte in una fatale visione)

Notte cupa, buia, senza fine funebre!
 Orrida notte d'Illo ' implacato rimorso!
 «Vigili d'arsa polvere al vento s'aggiono e fanno
 Più alta la tembra. Di correnti venti,
 Di carri strascianti, di catapulte ronzanti
 L'etere è rossa: si muta il ciel in voluttà
 Di sangue. I tumuli terribili ruggono, l'ore
 Inferocendo della pugna: l'ispide torri
 Presonsi tragiche, nere, fra la caligine densa.
 L'incendio già simile si vede. Vaggonosi l'ombre.
 Degli Achei progetto (lunghi profili giganti)
 Vigiliati le porte al lume torso di roghi.
 Ahimè! tremano basi e vertice. Collano mura!
 Si dirocciano torri e tuona e sfolgora l'orbe! Fiamme!
 Alto si levano sopra poscia dove fu Troja.
 cf. Danto, Infestafale p. 34

XLIX

Arrigo Berto.

(A. Berto)

Conconfusa di sol il magico volto ⁴

Preletidi. ⁽¹⁾

(cantando con varie pose intono d'oro)

Trionfi ad Elena carmini, orone
 Danze paleliche, ludi di cetera.
 Conconfusa di sole il magico volto.
 Tu irradi l'anima, riverbera il velo.

(1) Cf. Berto *l.cit.* pp. 34 and 44.

Appendix No. I.¹

List of authors who have made imitations
of Classical Metres
during the past twenty years.

:-:-

Nuova Antologia.

1878, VII., p. 216, ss.

Domenico Gnoli, Odes on Vittorio Emanuele.

1878, IX., p. 163.

Guerrieri Gonzaga, Translations from Horace.

1878, X., p. 391.

Puccianti, Odes from Horace.

1879, XIV., fasc. 6, (15 marzo) p. 368.

Domenico Gnoli, "Il primo capello bianco."

1879, XVII., fasc. 17 (1 sett.) p. 174.

Giuseppe Chiarini, "Lachrymae." (odes)

1879, XVIII., fasc. 20, (15 ottob.) p. 769

Marco Antonio Canini, "Odi Saffiche" (two.)

1880, XIX., fasc. 2, (15 genn.) p. 390.

Gabriele D'Annunzio, "Primo vere."

1883, XLII., fasc. 23 (1 dic.) p. 617.

Giovanni Federzoni, "Odi conviviali."

1884, XLIII., fasc. 3, (1 febb.) p. 575.

Giuseppe Manni D.S.P., "Rime."

1886, II., fasc. 7 (1 aprile) p. 581.

Marco Lessona, "Poesie."

1886, VI., fasc. 24 (16 dicembre) p. 789

Antonio Cigellini, "Gli Idilli di Teocrito Siracusano."

¹ Cf. p. note of this Dissert.

² The following references are all from the Nuova Antologia

- 1887, VII., fasc. 4 (16 febr.) p. 781.
Nestore Primavera, "Primo libro delle Odi di Orazio."
- 1887, VIII., fasc. 5, (1 marzo).
Giuseppe Fraccarelli, "Odi."
- 1889, XX., fasc. 4 (16 marzo) p. 381.
Antonio Cipollini, "Rapsodia italica."
- 1890, XXV., fasc. 4, (16 febr.) p. 821.
L. Virbio, "Ermanno e Dorotea di V. Goethe, versione metrica."
- 1890, XXVIII., fasc. 13, (1 luglio)
Gabriele D'Annunzio, "Elegie Umane."
- 1890, XXIX., fasc. 17, (1 sett.) p. 134.
Guido Mazzoni, "Dal Friuli al Lemano."
- 1890, XXIX., fasc. 20, (16 ottob.) p. 739.
Guido Mazzoni, "Per la Cavalleria Rusticana."
A Pietro Mascagni.
- 1891, XXXV., fasc. 20, (16 ottob.) p. 769.
G. Rugusa-Moleti, "Intermezzo barbaro."
- 1891, XXXVI., fasc., 21 (1 nov.) p. 164.
Durio Emer, "Poesie."
- 1892, XLII., fasc. 24, (16 dicembre) p. 740.
Domenico Gnoli, "Versi."
- 1893, XLIV., fasc. 7, (15 aprile) p. 748.
Gabriele D'Annunzio, "Odi Navali."
- 1893, XLV., fasc. 12, (15 giugno) p. 733.
G. Ricci Signorini, "Elegie di Romagna."
- 1894, LIII., fasc. 17, (1 sett.) p. 162.
Angelina De Leva, "Mercedes."
- 1894, LIII., fasc. 17, (1 sett.) p. 163.
Gaetano Panbianco, "Alcune elegie di Albio Tibullo vol-
tate in distici italiani."
- 1896, LXI., fasc. 3, (1 febr.) p. 583.
Luigi Pirandello, "Elegie Renane."

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Life.

I was born in Florence, Italy, December 12th, 1871. From 1881 to 1887 I studied at Malvern College, Worcestershire, England, returning twice yearly to Italy. For three years I held a scholarship of \$80 for proficiency in French. With a view to entering the Army, I studied during 1888-1889 in Tübingen, Württ, Germany, under Prof. J. G. C. Schuler, of Tübingen University.

During 1890-1891 I attended the "teaching" establishment of C. V. Coates, Esq. M.A. (Cam.), in London, and in December 1891, passed on the list of candidates successful for Infantry cadetships at the R. Mil. Coll., Sandhurst. Failing to pass the physical examination, I returned to Italy. In October 1892, I entered the Johns Hopkins University, and was graduated with the degree of A.B. in June, 1894. In October 1894, I entered the Department of Romance languages, taking Italian as my principal subject. I attended the lectures of Prof. A. Marshall Elliott, Dr. J. E. Matzke and Dr. J. E. Menger.

To the latter I wish to express my gratitude for the interest which he has shown in my work, and for the benefit which I have derived from his courses. As a minor subject

I took a course under Prof. H. E. Adams, with great profit and pleasure to myself, and was examined on the "Renaissance in Italy" and on the "History of the Germanic Races."

Returning to Europe during the summers of 1895-6-7, I spent much of this time in Florence, Italy, in the preparation of my thesis. Since October, 1897, I have had the privilege of conducting an Undergraduate course in Italian.

I take this opportunity of expressing to Prof. Elliott my deep appreciation of the benefit which I have received under his broadening tuition, and my gratitude for his consideration and patience, and his unvarying kindness both in the class-room and outside the University.

Arthur H. Baxter.



